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# THE ILLUSTRATED LONDON NEWS

1/4



## SUMMER NUMBER





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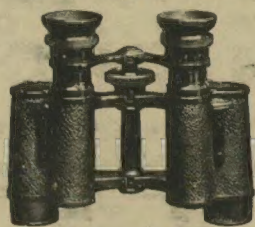
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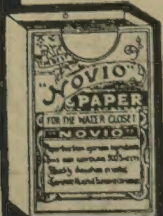
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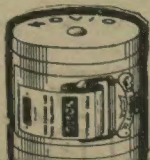
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See "LANCET'S" opinion, 27th July, 1907.

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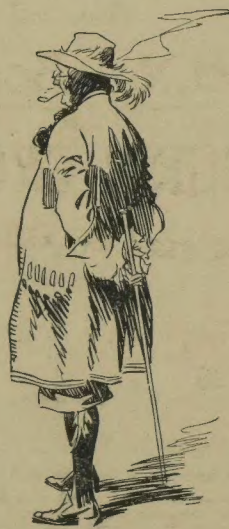
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 17, 1922.

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## THE OUTSTANDING EVENT IN THE SUMMER THEATRICAL SEASON: MISS GLADYS COOPER AS PAULA TANQUERAY IN THE REVIVAL OF "THE SECOND MRS. TANQUERAY."

Miss Gladys Cooper has achieved the triumph of her career by her magnificent acting in the revival of Sir Arthur Pinero's masterpiece, "The Second Mrs. Tanqueray." The part of Paula Tanqueray was created by Mrs. Patrick Campbell twenty-nine years ago, and comparisons have naturally been made between the two actresses. Mrs. Campbell herself, on seeing the revival, found the new Paula a different woman from the one of her own interpretation, but declared the performance to be "splendidly consistent, human, and sincere." Miss Cooper makes

Paula a harder, more petulant, and less sympathetic type. Her make-up for the part has been described as "plainly Victorian and Victorianly plain." Neglecting her beauty in the interests of art, she wears her hair parted in the middle, drawn tightly back from the forehead, and done up in a "bun" at the back, while her complexion is one of deadly pallor. However opinions may vary as to her reading of the character, there is no doubt of her immense personal success in its presentation, or of the general interest in her idea of the part.

PHOTOGRAPH, EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS," BY BERTRAM PARK.



# ROYALTY AT THE RICHMOND HORSE SHOW: THE COACHING MARATHON.

PHOTOGRAPHS BY L.N.A., SPORT AND GENERAL, AND FARRINGTON PHOTO CO.



SECOND PRIZE-WINNER IN THE COACHING MARATHON: COLONEL SIR EDWARD STERN DRIVING HIS TEAM OF ROANS FROM THE STARTING-POINT IN HYDE PARK

ONE OF THE FOURTEEN COMPETITORS IN THE COACHING MARATHON: SIR LEONARD POWELL, WITH HIS TEAM OF CHESTNUTS, LEAVING HYDE PARK AT THE START.



THE KING AT RICHMOND: HIS MAJESTY CHATTING WITH COLONEL PERCY LAURIE, D.S.O., OF THE METROPOLITAN POLICE.



JUDGING THE CLASS OF HUNTERS, OF ANY WEIGHT, TO CARRY A LADY: A COMPETITION WON BY MR. B. GILES BISHOP'S TREASURY.



NOW OFTEN SEEN WITH THE QUEEN: LADY MARY CAMBRIDGE, INSPECTING THE PRIZES AT RICHMOND.



TWO ASTRIDE AND ONE WITH SIDE-SADDLE: THREE SUCCESSFUL LADY COMPETITORS CANTERING ROUND IN THE PARADE OF PRIZE-WINNERS AT RICHMOND.



THE ARRIVAL OF THEIR MAJESTIES: THE KING AND QUEEN WELCOMED AT THE RICHMOND ROYAL HORSE SHOW—(ON THE LEFT) LADY HELENA GIBBS.

The King and Queen visited Richmond on June 10, the last day of the Richmond Royal Horse Show, which opened on the 8th, and was highly successful. Their Majesties were accompanied by Princess Mary Viscountess Lascelles and Viscount Lascelles, and among those assembled to welcome them were the Marquess and Marchioness of Cambridge, whose elder daughter, Lady Mary Cambridge, has been a frequent companion of the Queen since Princess Mary's marriage. There was an excellent show of hunters at Richmond, and the Challenge Cup for the best hunter was won by Mr. B. Giles Bishop's Treasury. In the Coaching Marathon,

for which there were fourteen entries, the first prize was awarded to Mr. Claud F. Goddard's team of blacks, and the second to Sir Edward Stern's roans. Other events included a jumping competition, a parade of prize-winners, and a rough-riding display by the mounted branch of the Metropolitan Police, directed by Colonel Percy Laurie, D.S.O., who is seen in one of our photographs chatting with the King. Colonel Laurie is Deputy Assistant Commissioner of the Metropolitan Police, and Chief of the Mounted Branch at Scotland Yard. He served throughout the war and was six times mentioned in despatches.



## WHEN KING SOL FAVOURS ROYAL ASCOT: SOCIETY RACE-GOERS.

DRAWN BY W. R. S. STOTT.



## SOCIETY'S GREAT MIDSUMMER RACE-MEETING: ROYAL ASCOT—A TYPICAL SCENE IN THE ENCLOSURE.

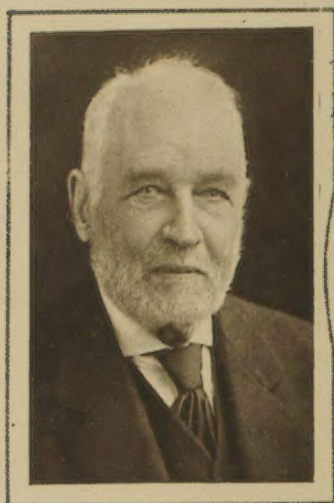
Every effort was made this year to ensure Royal Ascot surpassing even itself in brilliance as a social occasion. The meeting began on Tuesday, June 13, and continued till the 16th, and it was arranged that the King and Queen, who had invited a large number of guests to Windsor Castle, would again drive in semi-State along the course, in the traditional style, on each of the four days. The Duke of Connaught also gathered a large party at Bagshot Park, including the Crown Prince of Sweden and Lady Patricia Ramsay and her husband.

Applications for badges for the Royal Enclosure were more numerous than usual, and all the boxes in the Grand Stand (numbering about 220 and costing from 15 to 30 guineas each) were taken well in advance. Many improvements have been made since the last meeting, including the provision of two more large motor-car enclosures, the relaying of all the paths and approaches with tar macadam, a new and up-to-date Judge's Box, and additional catering facilities at the Jockey Club stand.—[Drawing Copyrighted in the United States and Canada.]



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, LAFAYETTE, M. O. HAMMOND, RUSSELL (WINDSOR), SPORT AND GENERAL, AND ALFRED CHENEY JOHNSTON.



THE ONLY SURVIVOR OF THE FIRST GLADSTONE CABINET: LORD EVERSLEY, NOW 90.



THE NEW VISCOUNT COBHAM: THE HON. JOHN CAVENDISH LYTTELTON.



THE FIRST "W.A.A.C." ENGAGED TO BE MARRIED: MISS SYLVIA HODGKINSON.



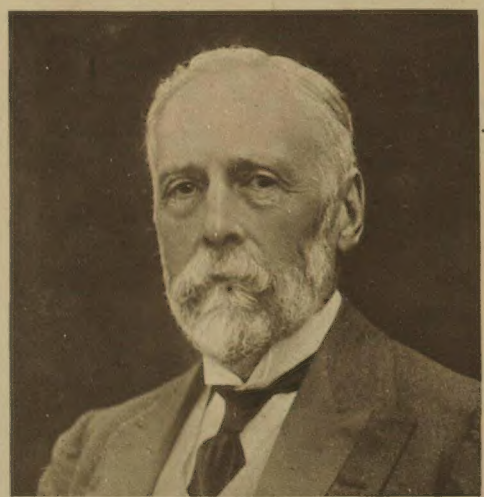
THE NEW EARL OF WESTMORLAND: LIEUTENANT LORD BURGHESH, R.N.



SCULPTOR FOR CANADA'S BATTLEFIELD MEMORIAL AT VIMY: MR. WALTER ALLWARD.



WITH THE OFFICERS OF THE GRENADIER GUARDS AFTER AN INSPECTION AT THE VICTORIA BARRACKS, WINDSOR: THE DUKE OF CONNAUGHT (CENTRE, FRONT ROW), SENIOR COLONEL OF THE BRIGADE OF GUARDS.



HEAD OF THE LYTTELTON FAMILY, AND ONCE A FAMOUS CRICKETER: THE LATE VISCOUNT COBHAM.



A FAMOUS SINGER FROM THE STATES HEARD IN LONDON AGAIN: MME. FRIEDA HEMPEL.



A WELL-KNOWN SPORTSMAN AND ONE-TIME CRICKETER: THE LATE EARL OF WESTMORLAND.

Lord Eversley, who kept his ninetieth birthday recently, was born on June 12, 1832. He was Postmaster-General in 1883-4. He considers the preservation of commons his most important public work.—The late Viscount Cobham, head of the famous Lyttelton family, succeeded his father as fifth Baron Lyttelton in 1876, and inherited the Viscounty 13 years later. He was M.P. for East Worcestershire from 1868 to 1874. In his younger days he was a noted cricketer, playing for Gentlemen v. Players from 1861 to 1866. He is succeeded by his eldest son, the Hon. John Cavendish Lyttelton, who was M.P. for the Droitwich Division of Worcestershire from 1910 to 1916.—Miss Sylvia Hodgkinson, who was the first recruit to the W.A.A.C. in the war, hails from Newark, and has been private secretary to Viscountess Rhondda. She is engaged to Lieutenant-Com-

mander Lionel More Bridge, R.N., who served in the monitor "Crawford."—The late Earl of Westmorland, like Lord Cobham, was formerly a cricketer, and played for Northamptonshire. He served with the Northants Militia in the South African War. He is succeeded by his elder son, Lieutenant Lord Burghersh, R.N., retired, who was born in 1893.—Mr. Walter S. Allward, of Toronto, the Canadian sculptor, recently went to Antwerp to begin work on Canada's great war memorial to be erected on Vimy Ridge.—The Duke of Connaught, as Senior Colonel of the Brigade of Guards, will receive and deposit the Roll of Honour at the unveiling (on June 18, Waterloo Day) of the Guards War Memorial in the Garrison Church (Holy Trinity) at Windsor.—Mme. Frieda Hempel gave a song recital in the Albert Hall on Sunday, June 11. She was last heard in London eight years ago.



# IRISH REGIMENTS DISBANDED: A GLORIOUS MILITARY CHAPTER CLOSED.

PHOTOGRAPH BY BARRATT'S PHOTO. PRESS, LTD.



**"I FULLY REALISE WITH WHAT GRIEF YOU RELINQUISH THESE DEARLY PRIZED EMBLEMS": THE KING RECEIVING THE COLOURS OF DISBANDED SOUTHERN IRISH REGIMENTS IN ST. GEORGE'S HALL AT WINDSOR.**

There was a moving scene in St. George's Hall at Windsor Castle on June 12, when the King, as Head of the Army, received for safe keeping there the colours of the following five regiments, disbanded owing to the change of Government in Southern Ireland—the Royal Irish Regiment, Connaught Rangers, Prince of Wales's Leinster Regiment (Royal Canadians), Royal Munster Fusiliers, and Royal Dublin Fusiliers. The South Irish Horse submitted, instead of colours, a regimental engraving. There were ten colour parties, each bearing two colours, its King's

and battalion banners. Our photograph shows his Majesty receiving colours from bearers kneeling. "As your King," he said, "I am proud to accept this trust. But I fully realise with what grief you relinquish these dearly prized emblems; and I pledge my word that within these ancient and historic walls your Colours will be treasured, honoured, and protected as hallowed memorials of the glorious deeds of brave and loyal regiments." The Colours themselves, and other records of the regiments, were illustrated in our issue for February 25.



# THE RONALD TRUE REPRIEVE: PROTAGONISTS IN THE CONTROVERSY.

PHOTOGRAPHS BY LAFAYETTE, RUSSELL, ELLIOTT AND FRY, AND RUSSELL AND SONS (SOUTHSEA).



THE HOME SECRETARY, WHO GRANTED THE REPRIEVE  
AFTER A MEDICAL INQUIRY INTO TRUE'S MENTAL CONDITION:  
THE RT. HON. EDWARD SHORTT, M.P.



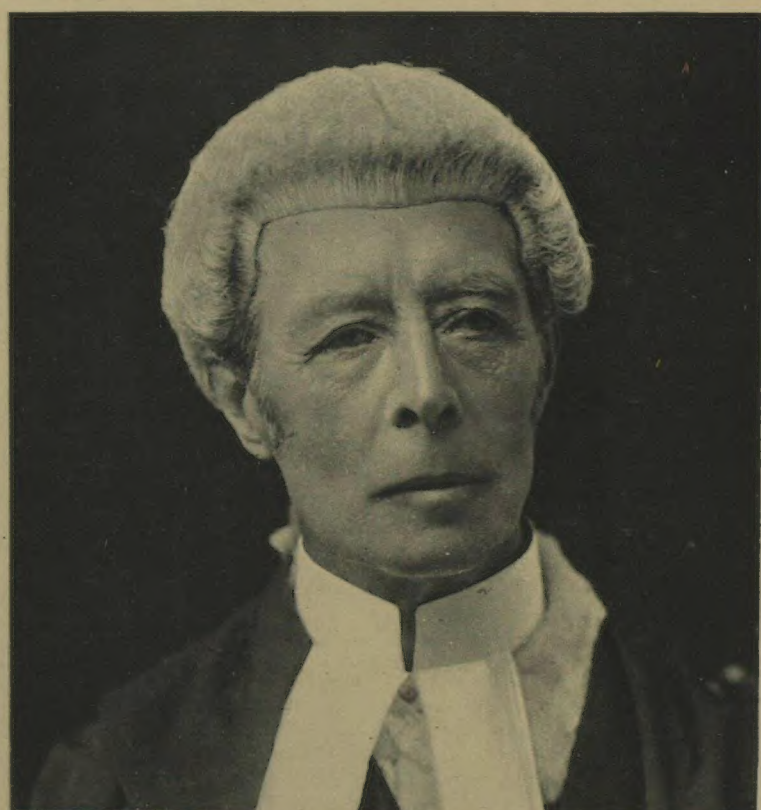
CONSULTING  
NEUROLOGIST TO  
THE MINISTRY  
OF PENSIONS:  
SIR MAURICE  
CRAIG,  
WHO CERTIFIED  
TRUE TO BE  
INSANE.



H.M. COMMISSIONER  
OF PRISONS:  
DR. SIDNEY DYER,  
WHO CERTIFIED  
TRUE TO BE  
INSANE.



FOUND GUILTY OF WILFUL MURDER, SENTENCED TO  
DEATH, AND REPRIEVED AS INSANE: RONALD TRUE.



A JUDGE WHO COMMENTED ON LEAVING LEGAL PENAL-  
TIES "TO THE DISCRETION OF EXPERTS IN HARLEY  
STREET": MR. JUSTICE AVORY.

Strong protests were caused by the action of the Home Secretary in appointing a medical inquiry into the mental state of Ronald True, and reprieving him on grounds of insanity, after he had been found guilty by a jury of wilful murder and sentenced to death, and his appeal had been dismissed by the Court of Criminal Appeal. Comparisons were made with the case of Henry Jacoby, who was recently hanged in spite of a jury's recommendation to mercy. The three medical practitioners who were selected by the Home Secretary, and certified True to be insane, were Sir Maurice Craig, Dr. Sidney Dyer, and Sir John Baker, Superintendent of Broadmoor Criminal Lunatic Asylum, to which True was after-

wards conveyed. The case was brought up in the House of Commons on June 13. On the previous day the Home Secretary said, in a statement on the subject: "I had no option to act otherwise than I did in ordering an inquiry into True's mental condition. I am bound by the law, which says that no insane person shall be hung. . . . In this case I was compelled, on the facts before me, to have an inquiry made, and to act on the report of the specialists." At the Devon Assizes, on June 12, Mr. Justice Avory deprecated leaving the penalties of the law "to the discretion of experts in Harley Street," adding that "the only real deterrent to crime is the certainty that the appropriate penalty will follow."



# "ARK! ARK! ARK!" A MOTHER SEA-LION'S KLAXON HORN "BABY TALK."

COPYRIGHT PHOTOGRAPH BY MR. D. SETH-SMITH, F.Z.S., CURATOR OF BIRDS AND INSPECTOR OF WORKS AT THE "ZOO."



THE FIRST BABY SEA-LION BORN AT THE "ZOO" THAT HAS SURVIVED: THE LITTLE STRANGER WITH ITS MOTHER, BELLA, WHO IS ABOUT TO GIVE IT A SWIMMING LESSON.

The little sea-lion recently born at the "Zoo" is the first that has ever survived there, a previous one having died soon after birth. When the new arrival was only 24 hours old, his mother, Bella, took him to the water's edge and, poking her nose close to him, barked in a voice like a Klaxon horn—"Ark! Ark! Ark!" which evidently meant "Come and learn to swim." The baby piped in reply, "Ak! Ak! Ak!" (I'm frightened), but Mother was firm, and stood no

nonsense. First she tried to butt him in with her nose, and then, grabbing him by the flipper with her mouth, dragged him in, gave him a ducking, and let go. He could swim perfectly well; and after ten minutes or so, Bella took him by the scruff of the neck and hauled him ashore. During the day she gave him two more bathes, until he was quite accustomed to the water. She is very proud of her infant, and tends him with devoted care, but his father ignores his existence.





By G. K. CHESTERTON.

I RECENTLY received a pamphlet from an honest Indian gentleman who has a new religion that will establish universal peace. I confess that the impression produced on my mind by the excellent Hindu humanitarian was that he might very well unite all human beings, if only all human beings were Hindus. But I hasten to add that this humanitarian illusion is very far from being confined to Hindus. It seems to me that exactly the same error is made by the most energetic and scientific humanitarians of the West—as by Mr. Wells and the upholders of a World State. What is the matter with internationalism is that it is imperialism. It is the imposition of one ideal of one sect on the vital varieties of men. But it is worse than the imposition of ideals. It is actually the imposition of indifference. If the internationalist were really the interpreter or reconciler of nations, he would find himself expounding and excusing the very things he is now denouncing and deriding, the militarism of France or the fanaticism of Ireland. To teach internationalism he must talk nationalism. He must throw himself into other people's enthusiasm; as it is, he is only saddling other people with his own indifference. Moreover, this philosophy always fails, because the peacemaker not only wishes that the special love and loyalty did not exist, but assumes that it does not exist. He ignores it, and his whole attitude becomes one of ignorance. His attitude can truly be called indifference, because he does not know the difference.

By way of a working model, I will take the case of Mr. H. G. Wells on Napoleon, about which I see that Lord French was interviewed the other day. On re-reading the very able and suggestive "Outline of History" I came with considerable interest on what I may call for convenience the description of Napoleon. Of course, it is not a description of Napoleon. It is a description of "Boney." It is quite indistinguishable, in its moral materials, from any description of the Corsican Ogre that might have been written by a maiden lady at Bath when the French were expected to land at Dover. Indeed, many a maiden lady was as much secluded and much more broadminded. A generation or so later, a lady named Miss Barrett, who married a Mr. Browning, said something much saner about Napoleon, in saying he had especially "the genius to be loved," than Mr. Wells a century after in calmly saying that nobody ever loved him. The Early Victorian was international where the internationalist is still insular. But Mr. Wells's strictures on Napoleon are all of this faded and sentimental sort, even as compared with much keener strictures on him. Mr. Wells says, exactly as the spinster in Bath might say, that Napoleon never forgot self. There is far better psychology in the complaint of Taine (I think it was), who said that Napoleon was too active and ambitious to have any interior life, and was in that sense shallow. In other words, he did not remember self enough, especially enough to restrain it. But all these are terms leading only too easily to a logomachy, and I wish to find the living root of the difference. Now, Mr. Wells misunderstands in this case because he is in the narrowest sense national, and in a special sense sectarian. He thinks as he does, not because he is an internationalist or a rationalist or even a materialist, but simply and solely because he is a certain kind of Englishman of a certain social type and Puritan origin. The essential truth can be stated fairly simply. He does not find any good in Napoleon because he does not know where to look for it. It is not a question here

of the bad in Napoleon, for everybody agrees that there was quite enough of it. It is not that he thinks Napoleon a bad man, for it is quite tenable that he was a bad man. The point may be put thus: "Granted that he was a bad man, if he had tried to be a good man, what sort of a good man would he have tried to be?" On that matter, the whole world of Mr. Wells is like a black and starless night. Not a gleam of a guess visits the Puritan and Pacifist imagination about the actual morality of men like Napoleon, even if it was a morality they violated. And they miss it because they do not understand Italian and French traditions—that is, because internationalists never do have any international imagination.



BRITISH FORCES EMPLOYED TO CLEAR ULSTER TERRITORY OF RAIDERS: (1) BELLEEK FORT AFTER RECEIVING FOUR ROUNDS OF ARTILLERY FIRE: (2) BELLEEK VILLAGE AFTER OCCUPATION.

In the Belleek-Pettigo triangle west of Lough Erne, on June 8, British troops took action which it was hoped would put an end to further fighting. Reconnoitring parties sent into Belleek, which is in Ulster, were fired on there. A Colonial Office communiqué, describing the sequel, stated: "In view of the fire directed against our troops when moving inside Ulster territory, artillery and infantry, with armoured cars, were employed, the artillery firing about twenty rounds and the infantry about 400 rounds. Four rounds were fired at Belleek Fort, whence fire had been made upon the southern column. On the first shell bursting outside the fort the garrison of about forty retreated. The fort was occupied without opposition. No casualties or bloodstains were seen in the fort. The village of Belleek has also been occupied. No enemy's casualties have been seen and no prisoners taken."—[Photographs by Topical.]

Now, I will take that one small point about Napoleon and love. Mr. Wells might actually have quoted, and would doubtless have taken quite seriously, a real remark of Napoleon. He did once say, among many other random and cynical remarks in a busy life, that he doubted whether he really loved anybody. If human beings in history were treated with half the sympathy and subtlety given to human beings in novels, we should all understand that this was probably the bitter and brief expression of some mood of hardening, common in middle age, but faced with all the realism of a Latin. Mr. Wells himself might easily have made one of his middle-aged heroes say it. If it had occurred in one of his own novels, he would have believed it; but he might not so easily believe it when it occurs in real life. For the modern

rule is that fictitious characters are to be tinted with every shade of shady or shabby grey, but historical characters are to remain in sensational black and white. Mr. Wells's middle-aged hero might say he loved nobody, and yet go on to love quite an unnecessary number of people in the course of the novel. And Napoleon, in early life, had quite certainly loved not wisely, but too well. So much for the remark itself, which Mr. Wells would understand if only he were writing fiction. And now let me draw attention to something that went along with it, and something that Mr. Wells cannot for the life of him understand, even when he is sincerely trying to write history. Immediately after Napoleon had said in his haste that he loved nobody, he corrected himself and added as an after-thought some such words as these: "Except perhaps Joseph, from a sort of habit; because he is the eldest of us." Now, those who regard Napoleon either as a Satan or a Superman would never have dreamed of his saying that. It is the very last thing they would expect him to say; it is the very last exception they would expect him to make. They are familiar enough in their romances with the idea of Satan not being so black as he is painted, of the iron Superman having a soft spot somewhere. But they would never dream of looking for the soft spot there. They would understand the sinister hero being faithful to one faithless woman; or worshipping some *Princesse Lointaine* of legendary beauty; or having his weary heart refreshed by a golden-haired child or beggar-maid; or taking the advice of some wild prophet or jester in whom anything was tolerated. But that he should still have a humdrum and almost humble attachment to the head of the family, bigger than he in the nursery and the playground, and for no other reason whatever, is an anti-climax to all anarchical romance. The Superman is still actually looking

up to his elder brother, simply because he is his elder brother. We look for Napoleon and we find Buonaparte cadet, still respectfully attached to Buonaparte aîné. In Thackeray and nearly all English fiction, it is taken for granted, with a laugh, that a fellow can hardly be expected to be very fond of his elder brother. In the Code of the Corsican Ogre it is taken for granted, with entire innocence, that a fellow cannot help being fond of his elder brother, even if it is only a habit. That is what I mean when I say that men like Mr. Wells, if they wanted to find the virtues of men like Napoleon, would always look for them in the wrong place. That is what I mean when I say that they do not understand even what such a Latin would mean by trying to be good, if he did try to be good. His virtues would startle us by their staleness. The devil would hardly become anything so romantic as a monk;

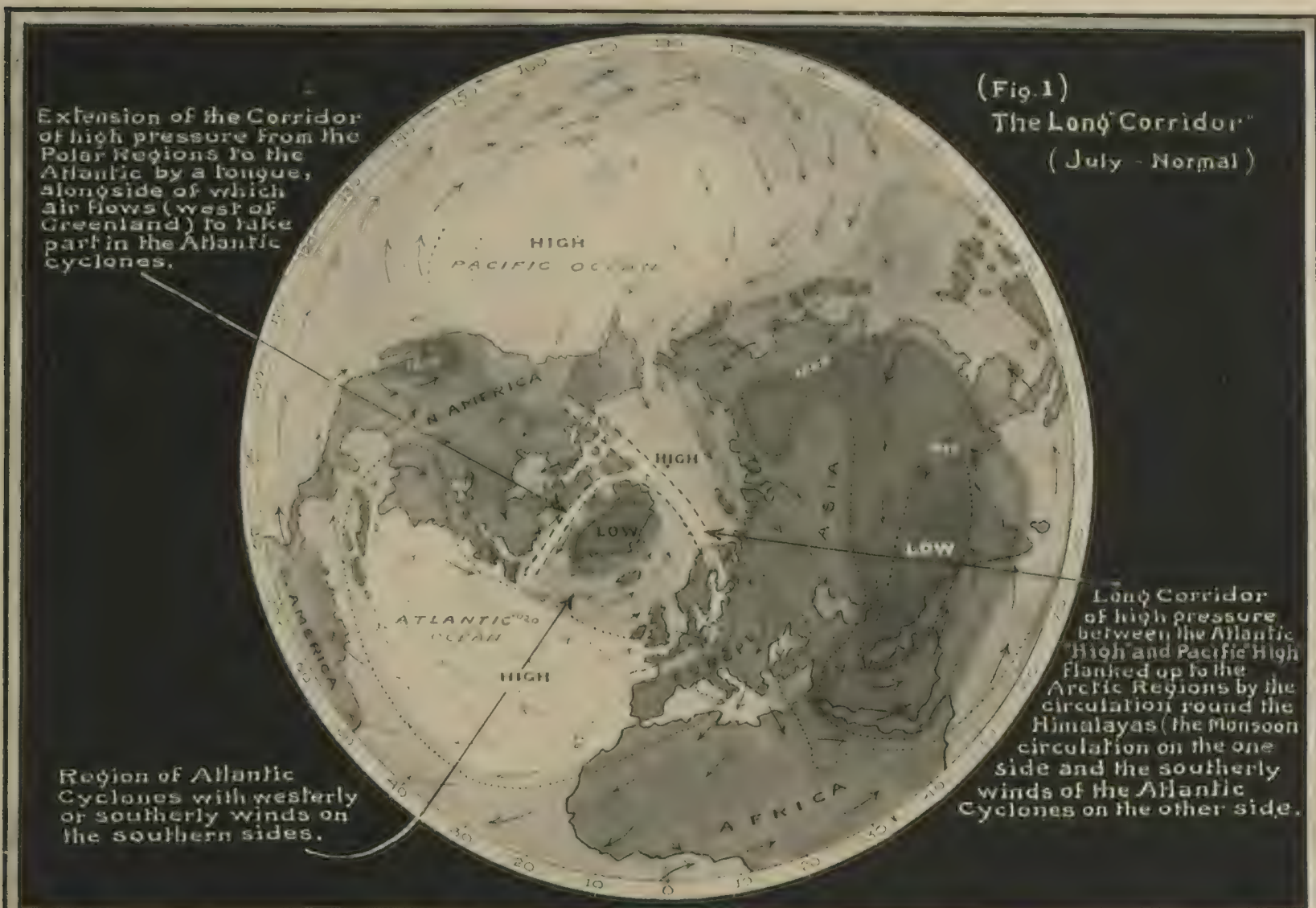
but rather a bourgeois. He would be domestic and almost dowdy.

In short, Napoleon may or may not have had all these fancy virtues and vices of the strong man; but, anyhow, there was something that was stronger than Napoleon. There was something that he served and did not really pretend to rule. He served his own family; and he served the whole institution of the family. Much of the Code Napoleon turns upon it, and its economic expression in a peasantry. It is the supreme and sacred institution of Latin society; and whether we are to be the friends or foes of that society, we shall be wise to understand it better. The men who are professing to reconcile all nations do not attempt to understand it at all.



# DROUGHT AGAIN IN 1922? BRITAIN AND THE "FINE WEATHER BELT."

Drawn by W. B. ROBINSON TO ILLUSTRATE THE VIEWS OF SIR NAPIER SHAW, THE FAMOUS METEOROLOGIST.



HOW THE "WINDS OF THE WORLD" AFFECT AN ENGLISH SUMMER: METEOROLOGICAL CONDITIONS WHICH CAUSED LAST YEAR'S DROUGHT AND ARE CONSIDERED LIKELY TO BE REPEATED THIS YEAR.

The prospect of another long period of drought this summer, as in 1921, is exercising the minds of meteorologists and of the water-supply authorities. An Air Ministry official recently said: "The weather should follow very much the lines of that of last year. There are two belts of barometric pressure, high and low. The dry spell is due to the fact that the high belt is 500 miles north of its normal position. It has its seat over the Azores, and the centre is due west of the British Isles." In an article (illustrated in Fig. 1 above)

explaining last year's drought, Sir Napier Shaw wrote: "Another corresponding high pressure over the Pacific Ocean fills up the general scheme of circulation in the Northern Hemisphere, two lows, one over India, one over Greenland, with a belt of 'high' between them which also forms a bridge connecting the two great 'high' concentrations of the Atlantic and the Pacific. We have been living on or under that bridge. It is a sort of cantilever bridge with one base in the Atlantic and the other in the Pacific."—[Drawing Copyrighted in the United States and Canada.]



# A MARRIAGE THAT MAKES FOR BALKAN UNITY: THE BELGRADE ROYAL WEDDING; AND THE BRIDE'S ARRIVAL.

PHOTOGRAPHS BY C.N., FARRINGTON PHOTO CO., AND I.B.



BREAD AND SALT FOR THE BRIDE AND HER PARENTS ON THEIR ARRIVAL: AN OLD CUSTOM



"KOOM" (BEST MAN TO THE BRIDEGROOM): THE DUKE OF YORK, WITH THE PRINCESS ROYAL OF ROUMANIA.



WHITE LACE TRAPPINGS AS BRIDAL ATTIRE FOR HORSES: A PICTURESQUE CAVALCADE IN THE PROCESSION AT BELGRADE



WITH FRINGED TROUSERS AND FAVOURS IN THEIR BUTTON-HOLES: SERBIAN PEASANTS IN NATIONAL COSTUME.



AT A RACE-MEETING NEAR BELGRADE AFTER THE WEDDING: PRINCESS KIRA (ON THE LEFT) AND PRINCESS ILEANA OF ROUMANIA



WITH DECORATED "BUN" BEHIND THE HEAD: A SEPRIAN GIRL IN NATIONAL DRESS.



SHOWING THE DUKE OF YORK AS KOOM: ON THE RIGHT BEHIND THE BRIDESMAIDS: THE WEDDING, WITH ORTHODOX RITUAL, IN THE CATHEDRAL AT BELGRADE.



THE BRIDE'S ARRIVAL AT THE CATHEDRAL. PRINCESS MARIE, WITH HER FATHER, THE KING OF ROUMANIA (IN PLUMED CAP).



WITH THEIR DAUGHTER, THE BRIDE (RIGHT): THE KING AND QUEEN OF ROUMANIA, OUTSIDE THE CATHEDRAL.



THROWING GRAIN TO THE PEOPLE AFTER HER WEDDING: THE BRIDE OBSERVING AN OLD CUSTOM—SHOWING KING ALEXANDER, THE BRIDEGROOM, IN THE LEFT FOREGROUND.

One more link in the chain of matrimonial alliances—a chain wrought chiefly through the influence of the Queen of Roumania—was forged by the wedding at Belgrade, on June 8, of Princess Marie of Roumania, second daughter of King Ferdinand and Queen Marie, to King Alexander of Yugo-Slavia. The soldierly King, who throughout the war shared his people's trials and triumphs, is exceedingly popular, and his wedding was the occasion for a great display of loyalty. Representatives of every province of the country came to Belgrade, both men and women, in their picturesque national dresses. In the procession to the Cathedral King Alexander drove in an open carriage with the Queen of Roumania, and the bride in a state coach with her father, the King of Roumania. The ceremony was performed by the Patriarch, assisted by four Bishops, with the rites of the Orthodox Church. The Duke of York, representing our King and Queen, acted as Koom, or chief witness (the bridegroom's "best man"), and King Alexander's uncle, Prince Arsène, was the Stari Swat (Master

of Ceremonies). Their duty was to hold candles and bridal crowns. When the procession left the Cathedral the Duke of York scattered silver coins among children who shouted: "Oh, Koom, your purse is burning." Other quaint old customs were performed by the newly wedded Queen on her arrival at the Palace, including the throwing of grain to the people. Equally interesting had been the bride's arrival at Belgrade by water on June 6 in the royal yacht on the Danube, with an escort of monitors. When she landed the Mayor of Belgrade met the party with bread and salt on a silver dish, and the bride and her parents each dipped a morsel of bread in salt and tasted it. On this occasion the Duke of York drove with his second cousin, the Princess Royal of Roumania, formerly Princess Helena of Greece. The young Princess Kira is a daughter of Princess Victoria of Saxe-Coburg and Gotha and her second husband, Cyril Vladimirovitch, son of the late Grand Duke Vladimir Alexandrovitch of Russia. Princess Victoria is a sister of the Queen of Roumania.



# CRADLE OF CLASSIC WINNERS AND MAUSOLEUM OF FAMOUS HORSES OF THE PAST: A GREAT STUD FARM.

PHOTOGRAPHS BY

SPORT AND GENERAL.



WHERE THE WINNER OF LAST YEAR'S DERBY LIES BURIED: THE GRAVE OF HUMORIST AT MR. J. B. JOEL'S STUD FARM AT CHILDWICKBURY, NEAR ST. ALBANS.



ERECTED BY MR. J. B. JOEL TO THE MOTHER OF SUNSTAR AND OF NINE OTHER WINNERS: THE TOMB OF DORIS.



AT MR. J. B. JOEL'S STUD FARM, WHERE YEARLING COLTS ROUND A WATER



WITH VERTICAL ROLLERS ON EACH SIDE TO PREVENT A HORSE RUBBING AGAINST THE DOORWAY: THE ENTRANCE TO A BOX.



SHOWING PADDED BOARDS ON THE WALL TO PREVENT HORSES FROM RUBBING THEIR SIDES AGAINST THE BRICKS WHEN ENTERING: SUN SPOT LOOKING OUT OF HIS BOX



IN MEMORY OF ROYAL HAMPTON (LARGE STONE), THE LATE SIR J. BLUNDELL MAPLE'S FAVOURITE STALLION, AND OF HIS AND HIS DAUGHTER'S DOGS: TOMBSTONES IN THE HORSE AND DOG CEMETERY.



RUN BY "ONE OF THE GREATEST LIVING" THE STUD FARM AT CHILDWICKBURY—



HE HAS BREED MANY FAMOUS WINNERS: TROUGH AT CHILDWICKBURY.



"THE STUD HAS TRULY A MAGNIFICENT RECORD": THE INTERIOR OF THE STUD RECEPTION-ROOM, SHOWING RACING PLATES WON BY MR. J. B. JOEL SINCE HE COMMENCED OWNERSHIP.

There is no greater enthusiast in the matter of thoroughbred horse-breeding than Mr. J. B. Joel, the owner of Childwickbury, where stand these great sires, Sunstar and Black Jester, both of his own breeding, and winners between them of the Two Thousand Guineas, Derby, and St. Leger. The former is one of the most prolific stallions of the day, and, but for breaking down after winning the Derby of 1911, would, beyond all doubt, have won the St. Leger as well, and would thus have been added to the select band of celebrities who have won the classic triple crown of the Turf. Another Derby winner first to see the light at Childwickbury was Humorist, who gained the great prize in 1921, and met with a tragic end soon after, being found dead in his box, having broken a blood-vessel during the night. Although Mr. Joel's stud has produced these good colts, it is perhaps with its fillies that it has gained the greatest distinction.

for Jett and Princess Doria, the Oaks winners of 1913 and 1914, were both bred there; likewise Class Doll and Our Lassie; while another colt, Your Majesty, won the St. Leger. The stud has truly a magnificent record in the classic races, including, as it does, besides the above, victories in the One Thousand Guineas, gained by Jett and Princess Doria. One of the few great races Mr. Joel has not won (we write just before this year's event) is the Ascot Gold Cup; but his list of winners of great races reveals an astonishing record, equalled by few owners and excelled by none. The mares at the great Childwickbury stud are of the bluest blood, and include some of the most celebrated matrons in the "C.S.B." and well may their owner take a pride in the model establishment. Mr. Joel is one of the greatest living authorities on the breeding of bloodstock, and himself controls and supervises the arrangements at Childwickbury.



# UNDER THE KNIFE.

By PHILIP GUEDALLA.

## I.—THE RIGHT HON. VISCOUNT GREY OF FALLODON, K.G.

TO the ironical observer (and it is difficult to observe almost any human activity for any length of time without seeking refuge from despair in irony) British politics present a pleasing alternation of styles. The available talent is nearly always of two opposing types; and popular fancy, which chooses a Prime Minister with about the same degree of attention which it normally devotes to selecting the twelfth man for an international cricket team, oscillates cheerfully between the two.

The contrast is not a party matter, although it frequently happens that statesmen of the two opposing types confront one another in two opposite parties. It is entirely a matter of style. Our masters are alternately Penny Plain and Twopence Coloured. The pillars of the State, if one may put it in terms of architecture, are either Doric or Corinthian. There is a steady alternation between a severe and rectilinear simplicity and the more meretricious attractions of a curving, a foliated, a luxuriant order of architecture with richly fluted columns and acanthus-leaves in its hair.

To the play between these opposing types British politics owe the whole of their movement. The Victorian elector, who spun his coin and went to the poll any time between 1865 and 1880, was faced with an attractive choice between the Penny Plain of Mr. Gladstone and the Twopence Coloured of Mr. Disraeli. Anxious Liberals at a later date found the two styles among their own leaders, and fondly viewed the contrasted charms of Lord Rosebery, a masterpiece in the Baroque style, and Mr. Morley, a singularly perfect piece of Primitive simplicity. The contrast has persisted, and one may see it surviving on any comparison of the rococo convolutions of Mr. Lloyd George with the simpler severity of so many of his competitors.

Lord Grey is perhaps the most perfect example of the Doric style. The rectangular simplicity of his long record and his public character has an air which takes him at once out of the atmosphere of personality (as interviewers call the characters which they invent for other people) into the more respectable region of architecture. He seems to defy the eager pens which write little titling things about his contemporaries. Gentlemen with Dusters pass him sadly by, and one cannot imagine the most intrepid Autolycus of the *coulisses* describing his taste in pets. His private life has never become public property. Perhaps it is a weakness. If a man's significance is to be estimated by the volume of printed matter which he provokes (or inspires) Lord Grey seems to slide down the list below the shriller, more insistent figures of some contemporaries.

But although he has rarely posed in the public eye, he continues to loom considerably in the public mind. It is an odd indication of his personal concealment that the best picture of him was not, like so many, a command portrait by a British journalist, but was drawn by a foreign Ambassador. One sees him vividly in a page of that queer *apologia* for his London mission which Prince Lichnowsky wrote in 1916. The diplomatic imagination was almost scared by his simplicity at home "at a simple dinner or lunch with maidservants to wait." He fished; he quoted Wordsworth; he rode about on a bicycle. Regarded as a historical character, he misbehaved abominably. The neglect of impressive opportunities (it was the Doric touch) seemed quite unpardonable.

The plainness of his private manner was carried into politics. As a vehicle for early Radicalism, it served well enough. But in high office, at grave moments, it was almost exasperating to the numerous adherents of Twopence Coloured. Sir Edward Grey was so conspicuously Penny Plain, and a Foreign Secretary who insisted upon making history in words of one syllable may well have disappointed those eager colleagues whose sense of a situation was less easily satisfied. You will find the whole strength and weakness of the Penny Plain method if you turn again to that loose-limbed exposition in which Sir Edward Grey explained the position of his country to the House of Commons on the afternoon of August 3, 1914. The curtain was rung up on a tragedy without the faintest flourish in the Prologue. Other statesmen, with a reminiscence of "Pagliacci," might have edged in front of the curtain with a chest-note and a peroration. But Sir Edward took the stage without a hint of fancy dress. The speech reveals an

But on that August afternoon Sir Edward Grey spoke with an absolute suppression of drama. His strongest point was put with an air of mild argument: "If, in a crisis like this, we run away from those obligations of honour and interest as regards the Belgian Treaty, I doubt whether, whatever material force we might have at the end, it would be of very much value in face of the respect that we should have lost." One can see, one came to see in the succeeding months, the sonorous rhetorical variations which might be played on that theme. But Sir Edward Grey sounded the note; and before its echoes had died away, he was back at his naked argument again. Penny Plain could go no further.

Once more, at a later stage of history, he had a dramatic confession to make, and one catches the same level tone of simple statement. After four years of war there was a growing conviction in the mind of the world (it was beginning to find expression at Washington) that if peace was ever

to be caught and kept, mankind must find a new basis for relations between Governments. Mr. Wilson was drifting towards his League of Nations, and Lord Grey had reached a conviction that international organisation was the one hope of the world. It seemed a queer confession for a man who had spent half a lifetime in Foreign Offices devoted mainly to keeping nations apart. But it had to be made, and Lord Grey made it in a little pamphlet which is almost forgotten now. It seemed queer for an official statesman to sit writing in his study in May 1918, when the last German lunge was scarcely parried, that "peace can never be secured by the domination of one country securing its power and prosperity by the submission and disadvantage of others." An ex-Minister who had worked the official machinery of international relations permitted himself to be caught in open communion with "projects that exist in a shadowy form in an atmosphere of tepid idealism," and retorted hotly that "there are intellects to which most ideals seem dangerous, and temperaments to which they are offensive." He persisted with a measured

examination of the Wilson ideal, and concluded boldly that the organisation of international peace was the sole lesson of the war, "more important and essential to a secure peace than any of the actual terms of peace that may conclude the war: it will transcend them all." It was a bold confession.

One can imagine that such discoveries are often stated with a glow of language. Lord Grey's was announced in the slow movement of a temperate argument. Once more his countrymen heard the unfamiliar, the still, small voice of Penny Plain, which they had almost forgotten in the broad gestures, the rousing perorations of war-time speeches.

At every turn he has played that modest instrument like a *virtuoso*. The touch is always firm, but the note is always gentle, never indefinite, but without the fine, resounding blare which so often covers a discord of thought. The gift is very rare.

The naked simplicity of the Doric must seem the proper image for Lord Grey. It has straight lines, and it eschews ornament. One cannot build villas with it. But it serves well enough for the bearing up of heavy burdens and the support of the fabric of States.



A "DORIC" STATESMAN'S ROMANCE: VISCOUNT GREY OF FALLODON AND HIS BRIDE (FORMERLY LADY GLENCONNER) OUT DRIVING SINCE THEIR MARRIAGE.

The wedding of Viscount Grey of Falldon, K.G., and Lady Glenconner (widow of the late Baron Glenconner), took place very quietly on Sunday, June 4, at Wilsford Church, Wiltshire, near the bride's home, Wilsford Manor. She was given away by her son, the present Lord Glenconner. After the wedding, Lord and Lady Grey remained for a few days at the Manor, near which our photograph was taken. Their union has been well described as a "marriage of true minds." Lady Grey is the author of several books, "The Sayings of the Children," "The White Wallet," and others. Lord Grey's first wife died in 1906, leaving no family.—[Photograph by Farrington Photo. Co.]

admirable reluctance to improve an occasion which any leader-writer could see to be a historic occasion. It took almost the business-like tone of a stage-manager explaining that the scenery has been slightly altered owing to a mishap to the electric light. His countrymen were informed quite calmly that "in the present crisis it has not been possible to secure the peace of Europe." The undramatic inadequacy of that sentence, when one compares it with the massive gloom of the bursting thundercloud of August 1914, is astounding. It could not have been spoken in any national assembly except the House of Commons. One cannot imagine it in the grave setting of the French Chamber, and Congress would never have tolerated the omission of metaphor, the indecent nudity of that bare announcement. Even in the House of Commons one doubts whether any member except Sir Edward Grey could have told the tale with so complete, so Doric a suppression of verbal ornament. The same occasion inspired Mr. Asquith two days later to a restrained excursion into the less austere region of metaphor, when he spoke gravely and briefly of the decision to go to war, believing, "and I am certain the country will believe, we are unsheathing our sword in a just cause."



## A MUTILATED REMBRANDT: ITS PRESENT AND ORIGINAL FORM.



## SHOWING (BY THE WHITE LINES) WHERE IT WAS CUT IN 1715: "THE MARCH OUT OF THE COMPANY OF MUSKETEERS UNDER FRANS BANNING COCQ" (MISNAMED "THE NIGHT WATCH")—SOME NEW RESEARCHES.

NO picture of Northern provenance has been more widely or passionately discussed than the so-called "Night Watch" by Rembrandt, now housed in Amsterdam Rijksmuseum. Nor has any painting been more misunderstood by both artists and critics, mainly, perhaps, owing to a mask of old varnish that up to a recent date hid its original qualities, and to mutilation and subsequent carelessness in refitting the picture on to the chassis. In 1765 the picture was still known by its original title, "The March Out of the Company of Musketeers under Frans Banning Cocq," but ten years later Sir Joshua Reynolds, finding it "so yellow," misnamed it "The Night Watch," and thought it a mediocre work by Ferdinand Bol, one of Rembrandt's pupils, far inferior to "The Banquet," by Van de Heltz, which he called "the most beautiful picture in the world." But Sir Joshua was peculiarly insensitive to the greatest achievements in Dutch art. The picture was, in fact, so sombre that a French writer mistook for a dark lantern the brown deer-skin glove hanging from two fingers of the Captain Banning Cocq's right hand at the top of his long malacca cane. But most surprising of all was the fact that Fromentin himself never once questioned, either in his "Maitres d'Autrefois," or in his letters, whether the picture criticised by him so severely was in quality, colour, and form integrally as complete as when it left young Rembrandt's hand. Fromentin in 1875 saw nothing but a dark violet, two reds, and a yellow. Since the removal of the opaque old varnish these colours have disappeared, and in their place are seen the beautiful black of velvet shining in the sunlight, buff, cerulean blue, and Veronese green. Far worse defacement than murky varnish, however, befell the canvas. In 1715 a strip of fully twenty inches wide was cut away from the left side of the canvas when it was transferred from the Great Hall of the Musketeers' Guild to the Town Hall, Amsterdam. Dr. Hofstade de Groot suggests that the mutilation was probably made so as to fit the canvas between two doors. On the other hand, M. André Charles Coppier, in a most interesting article in a recent *L'Illustration*, says that the picture may have been cut to its present size and shape through the accidental damage caused to the surface of the paint by rubbing, or tearing even, while it was still in the Musketeers' Guild. In any case the canvas was badly mutilated—indeed, more seriously than it was at first known. Authentic evidence of its original

condition is found in a water-colour drawing made in 1650. About 1660 the Musketeers' Guild commissioned Gerrit Lundens to paint the small copy in oil in our National Gallery; in 1750 J. van Dyck, an artist, cleaned it—it was then "as black as tar"—and eight years later, in a description of the Rembrandt, he pointed out that three figures had been cut from the left side and part of the drum on the right obliterated. Then there is the plate engraved by L. A. Claessens in 1797 from a drawing of the original before its mutilation. Unfortunately, the defects thus recorded do not, as already hinted, complete the list. There are others which were discovered not more than a month ago, and are published for the first time by M. Coppier in *L'Illustration*, from which we take the following particulars and the accompanying reproduction. The white outlines on the print mark the limits of the picture in its present state. It will be seen that the canvas has been not only cut on all sides, but has been at some time replaced four degrees off the plumb on to the stretching frame, thereby throwing the pillars of the vault out of their vertical position, as well as changing the direction of the horizontal lines of the steps and the equilibrium of the figures. Note also that the right foot of Captain Cocq comes right to the edge of the picture, a defect which "very much shocked" Fromentin. M. Coppier supplies measurements, the result of the recent examination of the picture at the Rijksmuseum. It is scarcely now necessary to give all of them. The canvas is in three parts, the centre portion measuring 4 ft. 7½ in., which was precisely the size of the largest canvas in use in Holland in the seventeenth century. He then argues that Rembrandt painted the picture on a canvas mounted on a chassis measuring from 13 ft. 5½ in. to 13 ft. 5½ in. But the picture is now only 12 ft. 5 in. high, which represents a shortage at the bottom of from fully 5 in. on the left to 8 in. on the right; while from the top has disappeared an oblique band ranging from 14 in. on the left to 11 in. on the right, which accounts for the absence in the picture of the upper section of the vault shown in the illustration. If the copy by Lundens is in strict accordance with the proportions of the original canvas, taking as a basis the initial height of 17 ft., then the picture has apparently suffered a double oblique amputation of 28 in. on the left and 6 in. on the right, narrowing from the top to ¼ of an inch at the foot.



# "STAGE FRIGHT" AMONG SHOW JUMPERS AT OLYMPIA:

DRAWN BY



## "RING-SHY": A FOREIGN COMPETITOR HAS TROUBLE WITH HIS MOUNT IN THE COLLECTING

The high-bred horse is a nervous animal, and is apt to prove restive on such an occasion as the International Horse Show at Olympia, where the competitors often have trouble with their mounts on entering the arena. Mr. Lionel Edwards here shows a typical incident of the kind. Our readers may recall that last year, in our issue of June 16, 1921, he illustrated and described an interesting method of training show-jumpers for the ring, practised at Colonel Rodzianko's riding school at Seton Lawn, near Windsor. In order to accustom horses to the unusual sights and noises of the arena, the conditions are reproduced in the riding school by means of startling posters, gramophones, loudly applauding spectators, and so on. The International Horse Show at Olympia this year, the

# THE NERVOUSNESS OF THE HIGH-BRED HORSE.

LIONEL EDWARDS.



## RING AT THE ENTRANCE TO THE ARENA—A TYPICAL INCIDENT OF THE HORSE SHOW.

eleventh of the series, is to be held from June 17 to 24. The King and Queen have arranged to attend the gala performance on the 19th, for the chief event, the contest for the King George V. International Gold Challenge Cup, in which British, French, Italian, Belgian and Dutch officers will compete. This cup, valued at £50, is the chief jumping trophy in the world. Last year it was won for Britain for the first time, by Lieutenant-Colonel Geoffrey Brooke, 16th Lancers, on his Combined Training, again entered this year, as is the French winner of 1920—Dignité. On the 22nd teams of officers are to jump for the Prince of Wales's Cup. There will be displays by the Metropolitan Mounted Police. —[Drawing Copyrighted in the United States and Canada.]



# The World of the Theatre

By J. T. GREIN.

"RESTING": REFLECTIONS ON THE LONDON STAGE OF TWENTY YEARS AGO—AND TO-DAY.

YOU may hear the cry of the outcast actor in the season, but you scarcely listen to it. Then there is too much activity, too much sensation in the camp, to lend an ear to those who are willing to work and cannot for want of an opportunity. But when the shutters are up, and managers, after having pencilled their winter campaign, make holidays like the rest of the well-to-do world, the clamour of the "resting" profession grows louder and louder. For now the dread reality stares them in the face: they know that from early summer until deep into the winter they will beleague the managerial office and lounge about the stage-door in vain.

"Full inside" is the ominous meaning of the invisible letters on the wall, and as they read it many hardy workers turn away with a heavy heart and anxious forebodings of the misery that begins with debt and ends—Fate alone knows where. True, there are the provinces; there are all our Dominions beyond the seas; there are the States: but the first offer a poor and laborious living to a minority, and the rush to the others is so great that (to use the words of an actress) "you must be exceedingly lucky, or, as a woman, uncommonly good-looking, to obtain anything better than an engagement which, after six months or so, will send you home richer in experience but out of pocket."

In these circumstances, it is not so difficult to endorse the summary which, at a convivial gathering, was pronounced by an authoritative voice. This experienced manager said: "For every character in the cast of a new play in London there are at least thirty applicants; and for every actor (or actress) wanted in all our theatres together there are two too many." In other words, the painful truth is that, after providing for the actual requirements of every theatre in the English-speaking world, two-thirds of the profession must, of necessity, be out of work. Perhaps it will be said that such a statement should be digested *cum grano salis*. The manager, by adding the one word "experienced" to his description of actors, might have put a different complexion on the case; and it is only fair to assume that the crowd of aspirants, novices, walking ladies and gentlemen, were in his mind when he spoke. But that nowise alters the situation. In my estimation, everybody who endeavours to earn an honest living on the stage, be he a "star" or a mere "thinker," has a right to be called a professional. And my sympathy is warmer for the small and struggling fry than for those who have climbed up and are often overpaid for their mediocre and well-advertised achievements.

There is no need to waste words on whys and wherefores. We all know how the profession has become glutted. It is because nowadays acting is considered a gentlemanly occupation; because Society voted the stage fashionable; because America, ever launching out towards the Old World, has gained ground on the English boards. Moreover, stage life is less monotonous and hide-bound than that of clerks, artisans, governesses and teachers; it is an occupation that kindles ambition, while it panders to our little personal vanities. To be an actor is to be a free man and an "artist"—two qualifications which appeal irresistibly to the young generation and dispel from the outset all dark visions of disillusion and distress. The elastic imagination of youth, aided and abetted by that master-painter Ambition, sees the horizon in a roseate light. The aspiring actor, like the Romans of the declining Empire, lives to-day careless of to-morrow; for the stage is a mighty siren; its charms beget forgetfulness of its perils.

But, in spite of all attempts to palliate and to minimise the complaint, the fact remains that the present economic position

of the actor is deplorable, and that there is urgent need for betterment. How is it to be attained?—that is the question, and I confess that it is one of the most difficult problems extant. Mere complaint and counsel are of no avail. It is useless to say to the young actor, "Why don't you go into the City?" He will not do it, and the City is

over-full. It is futile to say to young actresses without talent, "Do what your mothers did, and what is essentially a woman's destiny: get married and mind your home." They will not do it so long as they are quite young and satisfied with their mirror; for the spirit of emancipation is strong in the girl of to-day. It is no use to exhort Society to keep its damsels and its "juveniles" and not to interfere with the bread and butter of hard-working actors. Society will not do it; for it is deeply inoculated by the *bacillus theatralis*, and for the present the virus is proof against all other influences. It is, lastly, no use to say to the Americans, "Go home and leave the English stage to the English." The Americans will not do it. The Eagle is wont to spread its wings, and it knows that individually the American actor is often superior to his English colleague, and therefore in greater demand. Nor is it anything but a half-measure to find salvation for the unemployed in the creation of one *répertoire* or subsidised theatre. That is but a drop in the ocean: it will serve a few, and leave the others as badly, perhaps even worse off than before.

The true remedy lies in a gigantic alteration of the system. It would mean that every city of the United Kingdom and Ireland which is now catered for by touring companies, should acquire a theatre of its own, and lend it rent-free to a manager on condition that he maintains a dramatic and a light-opera company on the principle of a weekly change of programme. In little Belgium, every small township has a Municipal Theatre, which, on the whole, works on these lines. That is why the bitter cry of the outcast actor is never heard. There are no unemployed actors there; to be "resting" is, nine times out of ten, a "brevet" of incapacity.

Is what is possible abroad impossible in England? The orthodox conservative will answer, "Yes." But then he also declared, twenty-five years ago, that a more or less Continental Sunday would be an unheard-of thing in London. And look at our Sundays now! This is essentially the country in which to hammer away and bide one's time; it is also the country where things run their sluggish course until distress or disaster deeply shocks the public mind. So far, the world at large cares little for our unemployed actors and our decaying drama. On the one hand we feel satisfied that when we demand actors there is ample supply: on the other, we are told that the flourishing condition of musical comedy proves to a fault that the public gets the fare which it wants (and deserves). To go deeper into the question, to urge the need for reform, is to court a snub, a sneer, or a shrug.

Meanwhile, the ranks of the profession are daily swelling, and the struggle for life of countless women and men is heartrending beyond the power of words.

These reflections, covering many years, have proved to-day as sadly true as in the past. Here are facts too cogent to demand verbal trappings: The Actors' Association, the one and only mainstay of the profession, is in jeopardy. The membership has dwindled down to the degree of 3000 less than before 1921. 3000 members are in default; not because they *won't* pay, but because they *can't*. The total loss on all funds—membership, protection fund, death levies—is £7200. This threatens the very existence of the Actors' Association, which is the actors' guardian; the very existence of many existences dependent on managerial dictation; the very existence of relief in sickness and death; above all—in my humble opinion—the very existence of *esprit de corps*. We number over forty millions of people. Is it worthy of the country that enfranchised slaves and has been the harbinger of freedom and individualism all over the world?

[Our Music Article will be found on p. 905.]



IN "QUARANTINE," AT THE COMEDY THEATRE: MISS EDNA BEST AS DINAH PARTLETT AND MR. OWEN NARES AS TONY BLUNT.

In Miss F. Tennyson Jesse's new comedy, "Quarantine," a young explorer, Tony Blunt, thinks he is eloping, on shipboard, with a married woman, but finds the cabin occupied instead by her cousin, Miss Dinah Partlett, who has taken her place partly to save her from her folly, and partly, it appears, because she herself has designs on Tony. At a quarantine station, Tony and Dinah, believed to be Mr. and Mrs. Blunt, are given the only bungalow, where Tony sleeps outside on the verandah. Finally the situation is regularised matrimonially.

Photograph by Foulsham and Banfield, Ltd.



A TRAITOR UNMASKED: (L. TO R.) MR. G. H. MULCASTER AS LUCAS CHADACRE, MR. AUBREY SMITH AS COLONEL STARLING, AND MISS MARY MERRALL AS MRS. STARLING, IN "THE GREEN CORD," AT THE ROYALTY.

"The Green Cord," by Marian Bower and Anthony Ellis, is a play touching the ethics of commerce and Imperial patriotism in an Eastern land. The villain, Lucas Chadacre, is a rascally concession-hunter, who is convicted by Colonel Starling, a Secret Service officer, both of treachery and of evil designs on the Colonel's wife.

Photograph by Foulsham and Banfield, Ltd.



## BEFORE THE "PRINCE OF THE WESTERN SEA": MIKO DANCERS IN JAPAN.

PHOTOGRAPHS BY C.N.



WITH BOUQUETS ON THEIR FOREHEADS AND DRESSED IN EXQUISITE COSTUMES: JAPANESE GIRLS IN A RELIGIOUS DANCE, WITH A MUSICAL ACCOMPANIMENT, BEFORE THE PRINCE OF WALES AT THE KASUGA SHRINE AT NARA.



SHOWING THE CURIOUS RINGS WORN AT THE BACK OF THE HEAD TO KEEP THE HAIR IN PLACE: THE JAPANESE RELIGIOUS DANCERS AT THE KASUGA SHRINE PROSTRATING THEMSELVES DURING THE PERFORMANCE BEFORE THE PRINCE OF WALES.

The Prince of Wales arrived at Nara, known as "the park city of Japan," and in ancient times its capital, on May 4. There he visited the oldest Buddhist shrine in the country, built by Prince Shotoku in A.D. 607. Priceless treasures from the museum were shown to him. "While Nara was the capital of the Empire," writes Mr. Perceval Landon of this occasion, "it seemed good to the reigning Emperor to put aside for the instruction of those that were to come a full collection of all articles which were then in common or ceremonial use. But

surely never did the far-sighted Emperor Komyo dream that nearly 1200 years later would the Prince of the Western Sea—as the Japanese commonly call his Royal Highness—bend in rapt admiration over enamels, lacquer, and cooking pots, musical instruments and weapons, mirrors, writing materials, books, and backgammon-boards, exquisitely finished spoons, and tumblers of blown glass, the use and make of which were totally lost to Japan until the coming of Europeans and their crafts and customs but a few decades ago."



## WHERE FINE FEATHERS ARE A MASCULINE ATTRIBUTE:

COPYRIGHT PHOTOGRAPHS AND ARTICLE BY MR. D. SETH-SMITH, F.Z.S., M.I.C.O.



1. WITH HEAD BENT, BODY SWAYING, AND HISSING: A KING VULTURE DISPLAYING TO A FEMALE OF ANOTHER SPECIES IN THE NEXT COMPARTMENT.



2. "HE STRUTS ABOUT THUS, TURNING FROM SIDE TO SIDE": A GREAT BUSTARD IN DISPLAY.



3. "HE GIVES THE HEN A TIT-BIT . . . DROPS ON HIS CHEST AND EXPANDS WINGS AND TAIL": THE PEACOCK PHEASANT.

MR. D. SETH-SMITH, F.Z.S., Curator of Birds at the "Zoo," supplies the following description of his remarkably interesting photographs here reproduced: "The display of male birds to their mates during the time of courtship has been observed by most people in such a well-known species as the Peafowl, in which the upper tail-coverts are developed so that they greatly exceed the tail in length, and form a brilliantly coloured train which, during display, is thrown up over the back in the form of a huge fan. A like display is indulged in by the males of a large number of birds, but it takes varying forms. Thus the male Greater Bird of Paradise has developed large tufts of feathers on the flanks which he throws up over his back during display, while other species of the group to which he belongs have evolved shields of metallic feathers on the head, breast, or back, or long plumes in the tail, such plumes being designed to produce the most striking effect during the nuptial display. Although this display is indulged in to a greater or lesser extent by the males of almost all birds, it is brought to the greatest perfection in those species in which the sexes differ markedly in plumage, the male being very much more brightly coloured than the female. Thus in the pheasants we find the male brilliantly dressed in the great majority of species, while his mate is an inconspicuous brown-coloured bird. The Argus pheasant has developed the secondary wing-feathers and the two central tail-feathers, to an extent out of all proportion to those of the other parts of the body, and during display the huge wings, ornamented with beautifully shaded ocelli, (Continued opposite.)

(Continued.) bird which became extinct as a breeding species in this country nearly a hundred years ago, but is still common in Spain and other parts of Europe. The bird commences by inflating a bladder-like pouch in his neck; he then erects the tail so that the abundant white under tail-coverts alone are visible, the wings are drooped and their white coverts erected, the barred scapulars being twisted into an erect position, and the long plumes on the chin are pointed upwards (Photograph No. 2). He struts about thus, turning from side to side after the manner of a turkey-cock. The writer once witnessed, in the Zoological Gardens, a remarkable display by a King Vulture, a rare and handsome species from tropical America. The colour of this bird may be described as a delicate pinkish cream-colour, becoming grey on the neck, the tail and wings being black, and the naked head decorated with brilliant patches of orange. This bird was displaying to a female of another species of vulture in the next compartment; the half-closed wings being raised and the head bent down while the bird swayed its body from side to side as it uttered a hissing sound (Photograph No. 1). In species in which the sexes are alike, both sometimes display, as in the case of the Kagu of New Caledonia, in which the male and female are in the habit of saluting one another by erecting the abundant crest and puffing out the breast feathers (Photograph No. 6). The display of the Sun Bittern may be called a "warning" display, practised by both

## COURTSHIP OF BIRDS—NUPTIAL AND OTHER "DISPLAYS."

CURATOR OF BIRDS AND INSPECTOR OF WORKS, ZOOLOGICAL SOCIETY OF LONDON.



3. THE FIRST OF HIS TWO DISTINCT METHODS: THE FRONTAL DISPLAY OF A MONAUL PHEASANT.



8. A SPECIES IN WHICH THE SEXES ARE ALIKE AND BOTH SOMETIMES DISPLAY: A PAIR OF KAGUS SALUTING EACH OTHER.



4. THE MONAUL PHEASANT COCK'S SECOND METHOD: HIS ATTITUDE AT THE COMMENCEMENT OF THE RUNNING DISPLAY BEFORE HIS MATE.



6. "THE WINGS ARE FLAPPED UP AND DOWN WHILE IN A HALF-CLOSED POSITION AS HE RUNS PAST HIS MATE": THE RUNNING DISPLAY OF A MONAUL PHEASANT COCK.

(Continued.) are thrown into the form of an erect fan; the two elongated tail-feathers project above these, waving from side to side; while the head, which carries no ornamentation, is hidden behind one of the wings. The peacock pheasant of Burma has a somewhat similar form of display; but in its case the development of the plumes is rather different: the wings and tail are ornamented with iridescent embossed ocelli, evenly distributed on a ground of grey, and, during display, the head is not concealed behind the wing but laid sideways against it. He calls the hen by a series of soft notes, and as she approaches, he presents her with some tit-bit of food, and at the same time drops on to his chest and expands his wings and tail in the attitude depicted in Photograph No. 7. The male Monaul or Impeyan Pheasant of the Himalayas is one of the most beautiful of birds, the whole head and wings being iridescent in blues, greens and purples, the head ornamented with a crest of racquet-shaped feathers of metallic green, the lower back white, the tail reddish-buff, and the underparts black. He has two distinct forms of display: one in which he bends the body forwards: the chest nearly touching the ground, throws the tail forwards, and exhibits the brilliant hues of the upper surface (Photograph No. 3); while in the second (Photographs Nos. 4 and 6), which may be called a running display, the wings are flapped up and down while in a half-closed position as he runs past his mate, and as he passes straightens his body into an erect attitude, displaying again his brilliant upper surface. An extraordinary display is that of the European Great Bustard, a splendid (Continued below.)

sexes. The most conspicuous markings of this species are situated on the wings and are not visible when these are closed in the normal attitude. On the approach of a strange bird or beast, the wings are suddenly flashed out into the attitude depicted by the photograph (No. 5), the object of the bird being to scare off the intruder. In this species both sexes are alike and there is no obvious nuptial display. The question is often asked as to why birds display, and the answer is not at first sight very obvious. The theory propounded by Darwin was that those birds that grew the most perfect plumes and displayed to the greatest advantage would be those selected by the females, and hence the fittest would perpetuate their race. But, as we watch these performances, we note that the female appears to take no notice of the male, however energetically he displays, nor does she apparently mind whether her mate has perfect or imperfect plumage. But we know that the persistent display of a male bird does produce a corresponding degree of excitement in the female, and induces her to turn her thoughts to the duty of nidification. Pigeon-fanciers know that the persistent display of a cock pigeon towards the hen will, as they describe it, "drive her to nest". A male bird will often display energetically when no female is present, this being especially noticeable in the Birds of Paradise; and it would seem that a healthy male bird when his plumage is developed to its maximum perfection cannot help displaying as a vent to his superabundant energy."



# The Best of the Book

## WHERE THE CORKSCREW ENDS: STORIES FROM THE SOUTH SEAS.\*

"If you put a corkscrew in at the Criterion it would come out at Mac's in Fiji"; and if you put the corkscrew to its legitimate use and over-indulged in the liquor it released, you could not be more confused than you would be if you found yourself without previous knowledge "almost exactly opposite England."

Since the 180th meridian runs right through the group of islands, you would find yourself a kindred spirit with that man of the neighbouring Taveuni who

"At kirikiti (otherwise, cricket) both the young Fijians and the police used to send challenges to some of the leading white teams, and give them a very good game too. . . . Fijians at times used to get waves of cricket madness almost as badly as the Tongans, where it had to be checked by law, and in the outlying villages would keep up a match of anything between forty and fifty a side for several weeks on end. When they had pads, the coveted insignia of a proved player, they would wear them strapped on to their naked, bootless legs with a somewhat ludicrous effect, but a very necessary precaution from the fierce 'semi-throws' that were hurled at the unfortunate batsman."

"Another distinguishing mark that rather amused me once up-country was when my house-boy, Esau, came in one day with his hair cut away from one side of his head, looking like a somewhat weird 'parting,' for the remainder stood up as usual like a bass broom with bristles five inches long. I asked him what on earth he had been doing, and he replied, 'Sir, I am now a member of the Lomaloma "A" team, and we have agreed to cut our hair like this, as the Store cannot get eleven sashes all the same colour.'"

No wonder such sportsmen, playing football, or, as they call it, vutuvolo, kick the ball with the big toe doubled up. Nothing less could be expected of them!

Need it be said, also, that prison was a peculiar thing in such a happy-go-lucky land?

Until recently the Central Gaol in the capital of Fiji had only three sides.

"The back was a gently sloping hillside, where the botanically minded prisoner could wander quietly away picking flowers or gazing at the fleecy clouds until he could make a dash over the crest of the hill. But this was seldom done, as there is no big town, Suva itself not excluded, where a stranger could remain unnoticed for more than a few hours. Moreover, there was comfortable board and lodging in the gaol, with a reasonable prospect of tobacco or kava when you went on duty as a messenger to one of the Government officials. So why worry?"

"And so, when the fourth side of the prison was, after many years, decided upon, it became a source of much inconvenience to the prisoners, not because it restrained their wanderings, but because they could now be locked out. The story goes that after this harsh step was taken a prisoner was found one evening weeping bitterly outside the gates at five minutes past six because he was late."

"A term in gaol is to this day reckoned in the native's mind as having been 'in the Government Service.'"

Charge-sheets came straight from *opéra-bouffe*. One, presented by a sergeant whose uniform had been "borrowed" by a prisoner desirous of "arresting" a man

he thought should have been tried with him, accused the delinquent of "Burglary, Trespass, *Talaidredre*, and *Vakalumburara*, the two latter strange crimes—namely, 'Disobedience' and 'Causing One's Anger to Rise'—being still at that time in the native code book."

And so to Royalty.

"When the white man of the late Georgian era came along and talked very grandly about the ceremonies at Court in their own country (this to kings whose ceremonies and rigid etiquette dated back for, perhaps, 2000 years), they were in many cases persuaded to add some of the procedure which, they were informed, was essential if they were also to be regarded as brother kings by monarchs of the European world. It was thus that the King of Hawaii established an Order of Knighthood (he had already a centuries-old Order of Nobility, the *Ali'i*), and gave sundry of his white officials the accolade—history does not relate whether he used a sword or a club."

Aiding such ideas was one Mr. Roberts, Assistant Premier, a white man. "He used to tell me amusing tales of how the late king, when he felt at all bored on a wet day, would retire to his study with Roberts and some brandies and sodas, and there devise new 'Orders and Decorations' with high-sounding titles. Roberts on various occasions, with that facetiousness which would not ill become his great namesake Arthur, suggested the 'Noble Order of the Green Coconut'; the 'Eminent Order of the Yellow Banana,' etc., but I did not hear which were adopted. Anyhow, the next step was always to send to London to have the precious insignia made up, not in diamonds and gold, as the reader may perhaps be thinking, but in what was *nearly as good*, crystals and silver-gilt! . . . The king would then, very naturally, present himself with the best specimen of each, and a few of them may be seen decorating his ample bosom (he weighed twenty-six stone) on his postage stamps."

And yet it has been said that "East is East and West is West, and never the twain shall meet!"

In strange contrast comes a note as to Reginald Berkeley, of "French Leave" fame. Says the writer: "By the way, I am told that the idea for that dramatic little thrill, 'Eight o'Clock,' by R. Berkeley, recently played in Grand Guignol, London, came to him as he was leaving the Fiji Court-House after the dread sentence had just been pronounced on a client of his who had been arraigned for murder. Berkeley came from an old West

Indian family, but his father was a lawyer in Fiji before him, and his uncle was the Sir Henry Berkeley who was at one time Chief Justice in Fiji, and later Attorney-General at Hong-Kong."

Colonel St.-Johnston's "South Sea Reminiscences" is composed of such good things. He writes: "I have merely given a light sketch of life in the South Seas as it is to-day, or rather as it was for the last decade or so leading up to the middle of the war, when I left Fiji for France and ultimately, on transfer, to other colonies. And light, and I am afraid even flippant, as it is in many parts, I do think that some day it may be found to be at least worth the paper it is written upon, because it happens to be a record of that period which in the years to come will have a deeper meaning in the history of the Pacific than we at present realise." He need have no fear. None will fail to appreciate and value his work.—E. H. G.



BEATING THE BARK OF THE PAPER-MULBERRY TREE: MAKING TAPPA CLOTH IN FIJI.

"I found some women beating out, with curious rectangular but grooved mallets, some of the famous bark-cloth of the South Seas. This cloth, whose Polynesian name is 'tappa' . . . is made by expanding under pressure the bark of the paper-mulberry tree (*Broussonetia*), which has been previously soaked in water. The strips are hammered against a long flat board. . . . The decorative pattern is applied by means of stencils cut from the smooth fresh banana leaf."

Photographs reproduced from "South Sea Reminiscences," by Courtesy of the Publisher, Mr. T. Fisher Unwin.

could sleep with his head in Monday and his feet in Tuesday! And that would not be all!

You must realise, however, that things nowadays are not precisely what they were.

Colonel St.-Johnston comments thus: "It was somewhat of a blow to our vanity when Stephen Haweis, the artist, came out just before the war armed—in addition to his palette—with many strange weapons, strings of beads, and several bales of red flannel, 'to barter with the savages.' The fact is that such a reputation is not deserved by "a modern colony whose capital boasts of wide streets, of large stone buildings, banks, cinemas, taxis, and all the other 'joys' of civilisation, including daily newspapers which could, if it were not for delays at transmitting stations, publish news of the Derby by cable or wireless several hours before—according to the clock—it had actually happened, because the sun in its daily round is beaten by the speed of man's invention."

Writing of Haweis, it is interesting to record the object of his quest.

"Admirers of the Gauguin school well know how this wonderful Frenchman, in whose blood ran the poetry of a strain of Polynesian ancestry, was born in perhaps the most beautiful spot in the world, the far-off island of Tahiti, in the wide waters of the eastern Pacific. As a youngster he went to Paris—but the call of the reefs and palms was irresistibly singing in his ears, and he threw up his prospects, his career, everything, and fled back to his own enchanted isle, lived among his native friends almost in a state of poverty until his too early death. . . . Haweis . . . was most anxious to possess, for the picture's sake, a specimen of the dead artist's work. And a rumour having reached him from half across the world that there were still some unfinished paintings on glass said to be part of a broken window (possibly for lack of a canvas) in the little house at Tahiti, he was all on fire to press on to that place. And so he left us, to my great regret, and I have never seen him since."

A little later Rupert Brooke, the poet, was at Tahiti, and he, too, was in search of the Gauguins. He failed. "Some other Englishman had got there first," he said, "and walked off with them, though, good luck to him, I believe they were rather scrappy, unfinished things, after all."

To resume: not long ago—indeed, in the present Age of Transition—there were many fantastic happenings. Take our all-important national sport—cricket. There is enthusiasm enough over here as Counties Collapse, Make History, Rise and Fall: think of things in Fiji.

\* "South Sea Reminiscences." By T. R. St.-Johnston, Colonial Secretary of the Leeward Islands, formerly District Commissioner in Fiji. Illustrated. (T. Fisher Unwin, Ltd.; 16s. net).



A STRANGE SKULL-FORMATION ARTIFICIALLY CREATED: A BOY WITH HIS HEAD FLATTENED IN INFANCY.

This curious photograph is one of the illustrations to Colonel St.-Johnston's book. It was taken by Mr. Martin Johnson, the "film" expert, and was sent to the author by Mr. Merton King, the Resident Commissioner of the New Hebrides, as illustrating an extraordinary deformity practised in certain islands—flattening the head in infancy, a custom that exists, or existed, in some other parts of the world also.





FANTASY IN  
CHILD-PORTRAITURE  
"MISS VIVIAN ST. GEORGE,"  
BY EDMUND DULAC.



CHILDREN'S PORTRAITS  
IN  
A FAIRYLIKE SETTING:  
"DAVID AND JERRY,"  
BY EDMUND DULAC.

A NEW NOTE IN CHILD-PORTRAITURE: TWO CHARMING EXAMPLES OF FANTASY SETTINGS BY EDMUND DULAC,  
THE FAMOUS ILLUSTRATOR OF FAIRY TALES.

A new and delightful method of portraiture has lately come into vogue, by which the sitter is represented either in fancy costume or in a fantastic setting. Mr. Edmund Dulac, whose colour-work in the illustration of fairy tales and other imaginative literature is familiar to our readers from frequent reproduction in our pages, has

applied the method, as seen above, to portraits of children, with the happiest results. The originals of the two pictures here given are in the Exhibition of the International Society of Sculptors, Painters and Gravers at the Grafton Galleries. They were lent to the Exhibition by Mrs. St. George and Miss Faith Moore respectively.

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# THE LONDON SEASON.

DRAWN BY WILTON WILLIAMS. (COPYRIGHT.)



*The Morning Toilette.*



*Dressing for Dinner.*



*After-Dinner Tea.*



*After-Dinner Bridge.*

## THE LIFE OF A DÉBUTANTE.—I.

The débutante of 1922 is a lucky young lady, for she has made her entry into Society in the most brilliant London season since 1914. The clouds of war have rolled away from the social sky, and *le beau monde* où l'on s'amuse holds high carnival. Many things have conspired to make this possible. The return of the evening Courts is, perhaps, the premier reason; and Princess Mary's début as a hostess at Chesterfield House may be cited as an almost equally important cause for the gaiety of this year.

The town house of the King's married daughter has become a rendezvous for young people in the Court set; and the fact that the Duchess of Buccleuch and other hostesses of aristocratic London brought out daughters this year has also helped to make the months of May, June, and July notable by a series of socially important entertainments. What does Miss "1922" see and do in town during her first season? She attends a Court; goes to the classic race-meetings of Ascot and Goodwood; to dances

*[Continued opposite.]*



# THE LONDON SEASON.

DRAWN BY WILTON WILLIAMS. (COPYRIGHT.)



Golf.



Breakfast.



At a Ball.



At Hurlingham.

WILTON WILLIAMS

## THE LIFE OF A DÉBUTANTE.— II.

*Continued.* innumerable; sees a number of plays and hears some operas; and makes new friends among the young girls and men of her parents' set. The girl of to-day is allowed a good deal of liberty, but chaperons for dances have been an acknowledged feature of the entertaining this year. The "and partner" form of invitation is not followed by Princess Mary Viscountess Lascelles and other hostesses who prefer to invite all their guests by name, and not to trust to the "right" kind of man being brought by

their women friends. Miss "1922" probably breakfasts in bed—for even glowing youth must take precautions against being over-tired and losing its freshness and capacity for enjoyment. If shopping does not claim her in the morning, the débutante either goes out with her mother or with a girl friend, or indulges her passion for exercise by taking a swim on ladies' days at the Bath Club. A lunch engagement usually occupies the middle of her day, and after that her possible amusements are myriad. In pre-war

[Continued on Page VI.]





**A WARNING AGAINST LUXURY IN DRESS: "THE PUNISHMENT OF VANITY."**

The artist heard of this subject at Calatayud, an ancient Aragonese town. Many years ago, during a period of puritanical restraint, women and girls who indulged in undue vanity of attire were liable to be stripped of their finery and pilloried at the town well in the centre of the plaza. The too-gay garments were torn and thrown down for the victims themselves to trample on. Every movement of the unfortunate rang oxen bells suspended from the oxen yoke to which their hands were tied. Old women with staves kept the crowd back.

FROM THE WATER-COLOUR BY W. RUSSELL FLINT, R.W.S., R.S.W., IN HIS EXHIBITION AT THE LINDSAY ART SOCIETY, 115, NEW BOND STREET. ARTIST'S COPYRIGHT STRICTLY RESERVED.



# THE LONDON SEASON.

DRAWN BY WILTON WILLIAMS. (COPYRIGHT.)



*Trying-on.*

*A Swim at her Club.*

*The Thé-Dansant.*

*In the Park.*

## THE LIFE OF A DÉBUTANTE.—III.

*Continued* ] days the débutante accompanied her mother on a round of receptions and calls every afternoon. Now her programme is far more varied. Polo matches at Hurlingham, Ranelagh, or Roehampton are well worth watching; lawn tennis at any of these clubs or at Queen's provides a counter-attraction, and golf was a favourite occupation until the weather grew too tropical. As for the evenings—they are all booked up. Most of the dances this year have been private ones; but the Caledonian Ball is the

one public function invariably attended by débutantes of note, who take part in the set reels, if of Scottish birth. A dinner party usually precedes the dance, and though young girls are seldom invited to formal dinners, a number of "young" bridge or theatre parties are given, for the wise débutante makes acquaintance with "auction." She meets many people and learns the social ropes during the hectic six weeks of gaiety which culminate in Goodwood. She is launched in Society.



# THE SUMMER YACHTING SEASON.



THE EARLY BIRD.

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THE FLOWER-  
BARROW  
BY VICTOR  
GILBERT.

AFTER  
"LE PRINTEMPS À  
LA VILLE,"  
EXHIBITED IN THE  
PARIS SALON, 1921.



AT THE  
FLOWER-STALL.  
BY VICTOR  
GILBERT.

AFTER "INDÉCISION,"  
EXHIBITED IN THE  
PARIS SALON, 1921.

FASHIONS CHANGE, BUT FLOWERS KEEP "ETERNAL SUMMER": TWO CHARMING STUDIES  
OF EIGHTEENTH-CENTURY FRENCH MARKET PLACES.



## BOOKS OF THE DAY

By J. D. SYMON.

THE most original, beautiful, and inspiring of Rectorial Addresses drew so much admiring comment that the text ran some risk of occultation. The volume of praise was right and inevitable, but the text is the thing. Good though it was to read in a newspaper verbatim report, it is better and better still in more permanent form. Sir J. M. Barrie's "COURAGE" (Hodder and Stoughton; 2s.), now issued in a simple and sufficient setting, takes its rightful place among the great little books of the world. Scottish University men will see in it something intimate and precious that others may miss, but the appeal is manifold, even universal. No post-war word has held such power to reconcile the jarring sects of Youth and Age.

But there! I am slipping into the vice of further comment, a thing I vowed to avoid. Now that we have our indispensable book, let us get the text by heart, for, as Sir W. M. Ramsay used to tell us, in season and out of season, "no matter what your author may be, the text is always its own best commentary." Outside the text, however, one thing in the book calls for a footnote. Sir James has added a fresh point, implicit but necessarily unexpressed in the earlier reports. It is his exquisite dedication, the right word in the right place: "To the Red Gowns of St. Andrews." To these first, certainly, but the red gowns of Glasgow and Aberdeen will claim their share in it, and his own Edinburgh men, who, alone of Scottish undergraduates, wear no gown, have a distinct proprietary right, for are they not "founder's kin"? As for that Fifth University of Scotland, discovered by Sir James's fetch of imaginative insight

Stoughton; 7s. 6d.), which, while intended in the first instance for the guidance of young or youngish people, contains much that is appropriate to the more experienced in life and letters.

Lord Riddell writes about things that matter to everybody. He puts his reading, his experience, and his reflections at the service of those who would know



IN MOLIÈRE'S "LE MISANTHROPE": M. LUCIEN GUITRY AS ALCESTE.

how and what to read, how to think, and how to conduct their life to advantage. But, although it is the book of a successful man, who would have all men to succeed, these pages never preach worldly success as an end in itself. Lord Riddell's aim is to train the mind. He is not concerned with slick dodges for shouldering the other fellow to the wall. On his second page, he exposes the limitations of a successful business man, the typical boy who has got on, who has "a profound knowledge of his calling, but probably little accurate knowledge about anything else, and full of all sorts of odd prejudices." Lord Riddell seeks the full and harmonious development of all the faculties.

He begins with Concentration. Some men have this gift to a greater degree than others; but "up to a point everyone can improve his powers in every direction." He notes, however, the danger of dissipating energy on too many interests, the danger, also, of "undue attention to self." The habit of concentration should be formed gradually. In the earlier efforts, the strain should not be too prolonged.

These principles may seem elementary to trained minds, but Lord Riddell wrote, in the first instance, for minds untrained. And even people who think themselves accomplished will be none the worse of



IN "PASTEUR": M. LUCIEN GUITRY IN THE NAME-PART.

The famous Guitry trio arranged to begin their season at the Prince's Theatre on June 12 with "Pasteur." In the second week (commencing June 19) they are to give "L'illusionniste" and the first act of "Le Misanthrope"; in the third week (commencing June 26) "Jacqueline" and "Comment On Ecrit l'Histoire"; and in the fourth week (commencing July 3) "Le Grand Duc."

Photographs by Gerschel.

considering an old case so freshly and cogently put, with so neat a marshalling of wise saws and modern instances. For one of the best and most attractive features of Lord Riddell's book is its happy nourishment on authorities, and these the foremost intellectual guides of mankind. It is long since we have had a piece of popular writing, with similar intention,

so well grounded on the humanities. If among the books recommended to the tyro we find Smiles's "Self-Help" rubbing shoulders with "Candide," that only proves Lord Riddell's catholicity. It does not discount his choice of a list containing Emerson's Essays, Jowett's Plato, Wordsworth, Shakespeare, Sophocles, Thucydides, Marcus Aurelius, Lessing's "Laocoon," "Religio Medici," Darwin, Ball, Ray Lankester, Lockhart's Life of Scott, Mill, Spencer, Browning, and Dean Inge. That is not all, or nearly all. Such a list, says the author, could be greatly extended. Manifestly, but if the earnest young people who first enjoyed Lord Riddell's "How To Read" in an excellent weekly periodical did their duty by these books, they made a great beginning, and must have reason to thank their mentor.

In "Maxims for Speakers," Lord Riddell gives valuable hints for the platform and the after-dinner orator. The latter ought not to attempt oratory at all. The prepared speech may prove his undoing at the table. He must adapt himself to his audience. Lord Riddell's advice on the difficult art of sitting down at the right moment, should be noted. "A man who is uncertain of himself will be wise to arrange with his neighbour at a banquet to pull him down violently at the right moment, and to leave that moment to his discretion." This rule, if widely followed, will save many fiascos, provided always that the neighbour is a man of sound judgment. Possibly he will not err in any case, if he acts at the first moment of boredom.

"Some Things That Matter" is a little gymnasium for the mind. It discusses the laws and methods



IN "LE GRAND DUC": M. LUCIEN GUITRY.

of accurate thought, "How to Judge Things," and interprets the Laws of Evidence in a way that the layman will find most interesting and useful. Perhaps the plum of the book is the chapter on "The Use of the Dictionary." We are too neglectful of that essential aid to understanding, and nobody is so well-informed as to be above it. The same applies to "Some Things That Matter." We may think we know a thing or two about these subjects, but we are the losers if we pass the essays by; for Lord Riddell knows a thing or two more.

As Life is too short to overtake all knowledge, we ought to be the more grateful to those who do the heavy spade-work in some particular field, and give us the fruit of their labours in small compass. In the case of history such work is especially welcome to those who have not time for profound original research, and yet would not be altogether ignorant. I do not refer immediately to popular compendiums, published in monthly parts, although these are not to be despised, and certain recent examples speak with real authority. What I had in mind was a serious historian's concentrated essence of a period, so recent that it is still difficult even for the expert to see it in just perspective. Of that view the general reader might well have despaired, but happily Mr. G. M. Trevelyan saw what was wanted, and undertook the work. In a single volume he has given a picture of change and development during the period of unprecedentedly rapid change between 1782 and 1901. His style is admirably fitted to his task, which was to show "how economic led to social, and social to political change, how political events reacted on the economic and social, and how new thoughts and new ideals accompanied or directed the whole complicated process." It is a subject made to Mr. Trevelyan's hand, and both the student and the general reader will thank him for "BRITISH HISTORY IN THE NINETEENTH CENTURY" (Longmans; 12s. 6d.). The book provides an essential key to the right understanding of our own times.



IN "JACQUELINE": M. LUCIEN GUITRY.

on May 3, 1922, it will accept the last paragraph but one in "Courage" as its Charter. And the thing cuts both ways, for without the Fifth University, "the poor, proud homes you come out of," there could have been no Barrie and no such Rectorial Address as this.

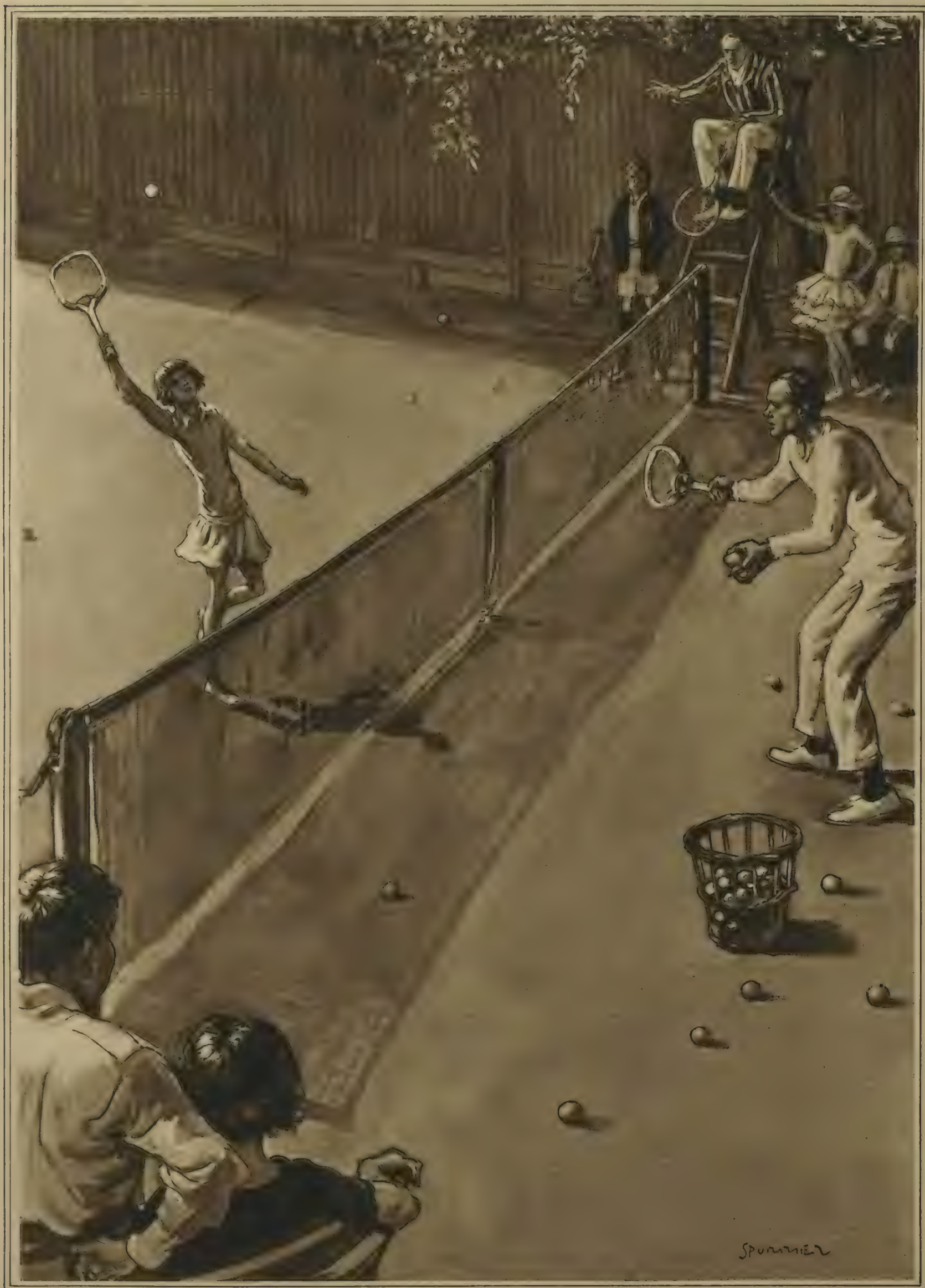
If "Courage" distils the quintessential Barrie, another new book gives us a neat synopsis of his activities as a playwright. We need not stay to inquire whether the title of Mr. H. M. Walbrook's "J. M. BARRIE AND THE THEATRE" (F. V. White; 3s. 6d.) is perfectly complete. Another gentleman, we know, plays Shakespeare to Sir James's Bacon, or, more properly, Beaumont to his Fletcher, but to separate and apportion the work of the collaborators is a task for the learned of future generations. Mr. Walbrook's frank acceptance of Barrie is evidently made with full knowledge of rival claims, but no shaking of conviction; for while he refers to the St. Andrews address, he makes no allusion to third-party risks of authorship. He does not even mention the Other Great Name, wisely perhaps, for his scheme is too condensed to admit of controversy, which is always apt to grow prolix. Mr. Walbrook's comprehensive view of the Barrie theatre is admirably taken. He packs his 182 pages with facts lifted above the dull or the dry by shrewdly pleasant little asides of criticism and anecdote. I had the malicious curiosity to verify a remote date or two, and the result left me admiring Mr. Walbrook's accuracy.

Books that fall under the heading "Advice to a Young Man" succeed best when the advice may apply also to older people. This double application enhances the usefulness and the charm of "Courage," but, enough! accept my profound apologies—that fatal piece of spell-binding has seduced me once more into prohibited comment. It shall not occur again to-day. Even Sir James's magic must not intervene between me and Lord Riddell's wise and delightful book, "SOME THINGS THAT MATTER" (Hodder and



# FUTURE LENGLENS AND TILDENS: A LONDON LAWN-TENNIS SCHOOL.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



## LAWN-TENNIS BECOMING A NATIONAL GAME INSTEAD OF A MERE SUMMER PASTIME: THE VOGUE EXTENDS TO THE RISING GENERATION—A LONDON SCHOOL FOR YOUNG PLAYERS.

The great vogue of lawn tennis in recent years has now "caught on" with the rising generation. The wonderful feats of Mlle. Lenglen have brought into being a new type of girl player, who is intensely keen and goes in for the game vigorously and scientifically, instead of regarding it merely as a pleasant means of whiling away a summer afternoon. Her ambitions have been stirred: she wants to learn technique, and she has visions of tournaments and triumphs. Boys, too, are taking up lawn-tennis seriously, and it promises to rival cricket,

having the advantage of being more easily obtainable in after life, both at home and abroad. Our drawing was made at the London School of Lawn Tennis, established by ex-officers at Hampstead. The instructor sits on an umpire's seat, while an assistant serves the ball to the pupil. An ample supply of balls is kept at hand in a waste-paper basket. The instructor shouts to the pupil explanations of any mistake. A girl pupil is here seen being taught how to play up at the net.—[Drawing Copyrighted in the United States and Canada.]



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## THE WORLD OF MUSIC.

## MODERN MUSIC

MR SERGE KOUSSEVITSKY, who has been on a visit to us after a somewhat sensational season in Paris, is undoubtedly one of the three or four great conductors living. Exactly on whom will fall the mantle of Arthur Nikisch it is difficult to say, but at the present moment there is no one who has quite the world-reputation or, for that matter, the picturesque appearance of the famous Hungarian conductor who died early this year. It is said that Pablo Casals, who is doing a great deal of conducting in Spain, is quite exceptional, and that he intends ultimately to abandon his 'cello for the baton. If he does, he will be following in the steps of Mr. Koussevitsky, who was originally famous as a double-bass player.

At his two recent concerts in London, Mr. Koussevitsky gave us a good deal of modern music—French, Spanish, and Russian. But, on the whole, a candid, unprejudiced listener would have to admit that the modern music came out very badly compared with the old. There is nothing new about this: it is an almost universal experience at orchestral concerts nowadays, although there are critics who persistently and cleverly do their best to make us contented with the productions of modern composers. It may be worth while, however, to see if we can discover what is chiefly wrong with modern music by taking particular examples of it.

Let us take the single work chosen to represent modern French music at the first of Mr. Koussevitsky's concerts. Now, Mr. Koussevitsky is absolutely familiar with what is being done in France. He has just spent a long season in Paris, conducting many concerts and arousing many French critical journals to a frenzy of enthusiasm; so that, if he chooses to perform Maurice Ravel's

choreographic poem, "La Valse," it must be because he thinks it as good and as representative a work as he can find. There is this single reservation to be made, however: that "La Valse" has already been played in London under Mr. Eugene Goossens and Sir Henry Wood, and therefore would be known to the orchestra. This is an important point, when we consider that no one can afford sufficient rehearsals nowadays, and that new

to absorb and properly consider what we heard. Nevertheless, Maurice Ravel is acknowledged as one of France's most eminent composers, and, as I have now heard this choreographic poem, "La Valse," three times, each with a different conductor, I feel that I know all I shall ever know about it, and I have no hesitation in delivering a final judgment upon it. Before doing so, I must express my surprise that we should have heard such a work no less than three times in the last season, and that, judging from the critiques I have read in the French Press, there have been compositions of far greater interest played for the first time in Paris during the last year, of which we have not heard a single bar. I am thinking in particular of a new work by Albert Roussel, the composer of the symphonic poem "Le Festin de l'Araignée," which has been played at least twice in London and which is in many ways an attractive work.

I feel that nothing Roussel would write could well be less interesting than "La Valse," which I shall now proceed to examine.

Of course, we shall be told that "La Valse" is a joke, but, as none of us on this side of the Channel can see the joke, we may as well let that pass. It was composed in 1918, and on the score the composer has written the following note: "Through moving clouds we dimly scan dancing couples which become increasingly defined as the clouds clear away, and reveal an Imperial Court ball-room of 1855, where, amidst effulgent lights and the flash of jewels, a court ball is in progress." The music was written with an eye on its conjunction with a ballet, and I think that, if a good ballet were designed to fit it, it would im-

prove enormously in that form, but musically what is wrong with it is this: Ravel takes a tune of the Viennese Johann-Strauss type, and he hints at it, twists it, contorts it, elaborates it, tosses it all over

(Continued on page 909.)



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"City of Nagpur" is due to leave the builders' works about the end of August.

work can therefore only be introduced piecemeal. Perhaps we really ought to be thankful for this, otherwise we should be swamped by a ceaseless flood of new music and we should never have the opportunity



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(Continued.)

the orchestra, bullies it, nags at it, just as a fountain plays with a ball, all the time retaining the persistent dance rhythm. It is a purely intellectual exercise with a dash of sensuous pleasure in the orchestral glitter; there is not one touch of real beauty, even of sentiment—in fact, the glaring noisiness of it is fatal to any sensibility. Now, this is one of the most serious defects in modern music, and, it may be added, in modern art generally. I shall never forget a couple of years ago when, wandering through the Uffizi Gallery in Florence, I suddenly came upon several rooms filled with modern paintings, works commissioned from living artists of reputation from every country in Europe and also from America. The shock on emerging from the rooms of the old Italian masters was terrific. Every picture screamed at you from its wall like a murder. Instead of the quiet, significant repose full of beauty of colour, of composition, of drawing, of exquisite sensibility, which one met with in the pictures of even the minor artists of the fifteenth and sixteenth centuries, one was confronted with a raving mob of sensationalists, each shouting at you like a demagogue who is afraid he will not be heard, and each blatant, vulgar, cheap, and infinitely commonplace.

Well, modern music seems to me to be exactly the same. The composer is bent on making an effect, on hitting the bull's-eye which is within each member of the audience at once, and so hard that he will never forget it. Pretended serious works of art are composed on the principle followed by the music-hall "turn" who is told that he has four minutes to get hold of his audience, and that unless he does it straightaway with a bang he will never get anywhere. This whizz-bang principle is fatal to any good work; but the modern city-dweller lives in such a fracas and turmoil of contending noises, is so hustled and jostled by the sensations which crowd in upon him, that nothing short of a whizz-bang will arrest his attention. He does not go to a concert with the

necessary composure and freedom of mind to enjoy great art. Great art is a luxury which the stress and competition of life simply do not permit us to afford.

For example, it is only the very young who have the energy, the mere bodily vitality, to go to Covent Garden four nights in one week from six o'clock to eleven to listen to a performance of the "Ring." They come to Covent Garden after working all day, and the

majority of them—excepting the favoured few—have to sit in the gallery on hard benches without backs for four hours at a stretch and take in what they can of a work which, as all great artistic work must, makes tremendous demands upon our nervous energy to listen to it properly. Even I, accustomed to the most comfortable of seats, less harassed and strained than are many, frequently leave a concert-hall with a headache, or feeling thoroughly exhausted by the mere sustained effort of concentration.

Now, I think one of the superficial remedies for this state of things will be a return to smaller orchestras. The financial strain of the huge modern orchestra is becoming, if it has not already become, intolerable. Few orchestral concerts pay their way. Also it must be admitted that this passion for mere volume of sound which has possessed us for the last fifty years is thoroughly absurd and pernicious. The mere noise in a modern work with a large orchestra—in, for example, "La Valse," or Rimsky-Korsakov's "Capriccio Espagnol," or that vile combination of dynamite and patriotism, Tschaikovsky's "1812 Overture"—is positively stunning, and definitely harmful to the nervous organisation. If I had my way, I would immediately cut down every orchestra by half. You can get all the effects you want from a quite small band. *Piano* and *fortissimo* are relative terms, and one can get just as telling a climax with a small band as with a large one, and a far greater precision of playing. All one needs to retain is the variety of tone-colour, and the composer does not need more variety of tone-colour than he can use. Only the tenth-rate composer wants an orchestra of a hundred players with an inferno of strange instruments emitting their vile, abominable noises in a mad mixture of sounds. To the dustbin with half these instruments!—these saxophones and sarrusophones, these gargoyles of the orchestra which never have helped and never will help any man to write a single bar of real music!



NEAR THE SPOT WHERE AN EARTHQUAKE BROUGHT DOWN ROCKS ON TO THE ROAD: THE PRINCE OF WALES AT MIYANOSHITA, JAPAN, WITH MOUNT FUJIYAMA IN THE DISTANCE.

An earthquake occurred in Tokio on April 26, soon after the Prince of Wales had left to motor to Kyoto. It was at first reported that he felt nothing of it, but a later message said: "The Prince had some experience of to-day's earthquake. He was motoring near the Nagao Pass, in the Hakone mountains, when a shock of unusual severity brought down rocks from the cliffs on to the roadway. A distinct rumbling was heard. . . . Before leaving Miyanoshita he addressed to the Prince Regent a telegram of sympathy with the sufferers in the earthquake disaster." He motored up to Nagao Toge (or Long Trail Pass) to view Mount Fujiyama, the sacred mountain of Japan, of which a double-page photograph appeared in our issue of May 20.—[Photograph by C.N.]

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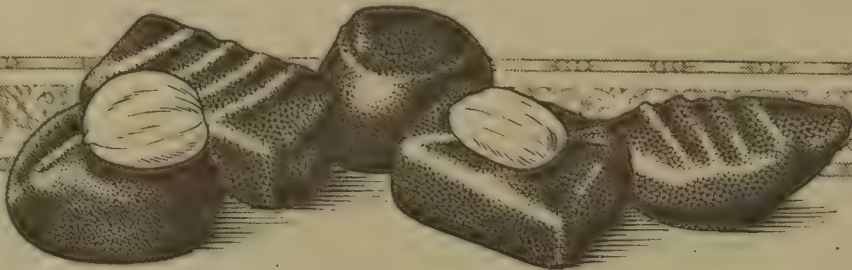
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## THE WORLD OF WOMEN.

DO the King and Queen and members of the Royal Family realise our intense interest in all they do? Princess Maud goes to races at Sandown with their Majesties, and is seen more than once in the



IN HER COURT DRESS: LADY FRASER.

Lady Fraser's dress, which was made by Reville, was shell-pink satin beaute embroidered in pearls and crystals. The Court train was of transparent heavy silver lace and continued in richly embossed velvet and silver woven cloth.

Photograph by Reville Studios.

paddock with the Duke of York. "Hello!" says Mrs. Public Rumour, "an engagement!" Soon after, Lady Mary Cambridge spends a week at Aldershot with their Majesties, and is out and about with the Duke of York. *Volte-face* Mrs. Public Rumour, who strongly hints that his Royal Highness's engagement to this cousin will be announced at the King's Birthday

dinner given by Princess Mary and her husband, Viscount Lascelles, at which no announcement whatever is made! The King and Queen motor to Cassio-bury Park, and Mrs. P. R. suggests its purchase as a royal residence. In days gone by, such inferences in the Press, Mrs. P. R.'s mouthpiece, would have been thought impertinent; rebukes have been known to be administered from high Officers of State. King George and Queen Mary are, I believe, rather tickled with all these printed excitements, and quite indulgent to Mrs. P. R., whose efforts they know to be prompted not by impertinence, but by popularity, which their Majesties appreciate.

Ascot Week! Really the season seems to have followed the leaves and flowers and jumped quite suddenly to its zenith, as they did to their full bloom and beauty. Ascot is the top of the season. This year, because of the return of the Prince of Wales, the top will be a plateau, and the descent be postponed longer than usual. His Royal Highness, whose work for the Empire during his tour has been most strenuous, has gratefully accepted the King's decree that for three months he is to fulfil no public engagement. Such private ones as will amuse him and give him pleasure in meeting old friends are a different affair, and the Prince is no hermit. There will be dinner dances for him and he will play polo; it is believed that he will be at Goodwood and at Cowes. There have been sayings of Mrs. P. R. that the King will give him the *Britannia*, and that he will race her next year. I do not like to think, and I won't think, that the King will give up racing his lovely yacht in person. His Majesty loves these spins in the Solent dearly, and all the world associates the *Britannia* with the King.

I may not say what Ascot was like, as I am writing before the event. It promises to be a record, especially from a dress point of view. I heard a woman say the other day that she would not go unless she had a new frock for each day, and two in reserve in case of weather vagaries. "Why," said her purse-bearer, "six new day frocks were more than you wanted in a year once." "Yes, once upon a time; but that time comes only once, and it's gone a long while now," was the reply. I have happened to notice a Duchess wearing the same dress two days at Ascot, and the other two her particular Grace was not there. That was in the days when Duchesses knew nothing about taxes and super-taxes, and how many less shillings in the pound they had than a few years previously. Ducal difficulties are familiar facts to them now; Dukes explain them very definitely and lucidly just because they must, poor dears.

As a matter of fact, a reasonable woman, having a reasonable amount of clothes, wants only one or two new frocks for the great dress festival. Also, girls and young matrons can have simple printed organdie muslins which, with pretty hats and neat lawn collars, smart boots and gloves, give them as dainty and as attractively pretty an appearance as any fairy god-mother could contrive with silks, laces, and embroideries. Youth is, of course, as good as a cheque for £500 in a dress campaign, but youth so often fails to avail itself of its advantages and overdresses, which is almost as inartistic as an attempt to paint the lily.

[Continued overleaf.]



IN HER COURT DRESS: LADY BOYLE.

Lady Boyle, before her marriage to Sir Edward Boyle, the second Baronet, was the elder daughter of Mr. Henry Greig of Belvedere House, Kent. She was married in 1920.

Photograph by Wrightson.



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Candlesticks. Height 5½ ins.  
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For ENO is delicious to the thirsty throat, and it cools the blood. That is because ENO is composed of pure ingredients which have the same healthful, refreshing properties as fresh fruit.

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*In Two Sizes.*

3/- HOUSEHOLD  
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*Any Chemist can supply you with either size.*





(Continued.)

Lieutenant Lord Louis Mountbatten, R.N., is to be married to Miss Edwina Ashley on the 18th of next month in St. Margaret's Church, Westminster, the clock of which will before that time, I hope, have ceased to record only high noon or midnight, which it has perseveringly done for about a year. Lord Louis, the son of a sailor, the brother of a sailor, and himself a sailor, is a breezy and handsome man. He is a prime favourite with officers and men, a pal of the Prince of Wales, and a sportsman in all that he does. Much is written of Miss Edwina Ashley's wealth. It is, of course, a pleasing asset, but by no means the greatest of her attractions. Tall, very good-looking, absolutely without frills to her fine

character, she is also a sportsman in all that she does. Her stock of what is called, in error, common sense—probably the rarest sense there is—is inherited from her shrewd, clever grandfather, to whom she was so close a companion that, girl as she was, she appreciated and admired and learned much of his character that people who met him continually were ignorant of. Miss Ashley has a young sister who will be her chief bridesmaid, without doubt. Lady Mary, Lady Dorothy, and Lady Lettice Ashley, the Earl and Countess of Shaftesbury's daughters, are her cousins; so also are Miss Joan and Miss Beatrice Pakenham, daughters of Colonel and Mrs. Hercules Pakenham. As Lord Louis Mountbatten is a great-grandson of Queen Victoria, the wedding will be attended by many members of the Royal Family.

Most women are talking of the brilliance of their Majesties' first Court of the season, the first Court for some years at which veils and plumes were worn, and trains. It is generally conceded that when these fell away from the dress at the shoulders the effect was almost as dignified, and really more graceful, than had two yards been on the ground instead of a mere half-yard. Some were more like a yard; there was no one to measure them, and women suited their own height in this matter; if very tall, their half-yard allowance was handsome. The Queen is the one lady who wears the old full-length Court train. It is, of course, carried in the procession by pages, and draped behind the chair in which her Majesty sits during presentations. It was of cloth-of-gold veiled with Irish lace, and the dress was blue and gold—a deep, soft blue. The Queen wore her high crown of diamonds with alternate St. George's Crosses and *fleurs-de-lis* round it, and the Koh-i-noor fixed in front. The Stars of Africa were worn, and other very fine diamonds. The ribbon of the Garter was a shade or two deeper blue than the dress, and the Star and George were worn; while the Garter itself was seen on her Majesty's left arm, its motto in diamonds. It was, I am told, the gift of the Marys to her at the Coronation.

Princess Mary Viscountess Lascelles, as became a royal bride, wore her wedding dress on making a first appearance since her marriage in the royal circle. Of specially hand-woven cloth-of-silver, the neck was cut square, and the whole over-dress of white net was embroidered in a wide diamond-shaped lattice in pearls, silver, and crystals, with clusters of small flowers standing out in half-relief and of different-sized pearls; while the leaves were of silver thread and lustrous silk. This over-dress was longer than the silver under-dress. There was a girdle of twisted silver studded with pearls. There are long sleeves

draped down either side and edged with pearls over short silver lace sleeves. With the dress a train of gold lace was worn, falling right away from the shoulders. The jewels worn with this beautiful Court



Photo, Wrightson.

IN HER COURT DRESS: MISS JOY RUMFORD.

Miss Joy Rumford's picture-frock came from Handley Seymour, and was of white moiré richly embroidered with seed pearls. The chiffon train was edged with silver tissue and trimmed in the centre with silver lace. Miss Rumford is the daughter of Dame Clara Butt.



Photo, Bissano.

IN HER COURT DRESS: 'MME. MATON.

Mme. Maton, who is the wife of Colonel Maton, the Belgian Military Attaché, was present at the first Court, on June 8.

costume were Princess Mary's superb parure of diamonds and sapphires. It was the first time her Royal Highness had worn a full set—tiara, necklets, corsage ornaments, and bracelets of superb gems. Everyone who was present spoke of the successful way in which she wore them, and of her dignified and brilliant appearance. The Courts on the 21st and 22nd will be quite full, but not so brilliant, because the first is Diplomatic and Official, and many personal friends of the King and Queen like to attend it.

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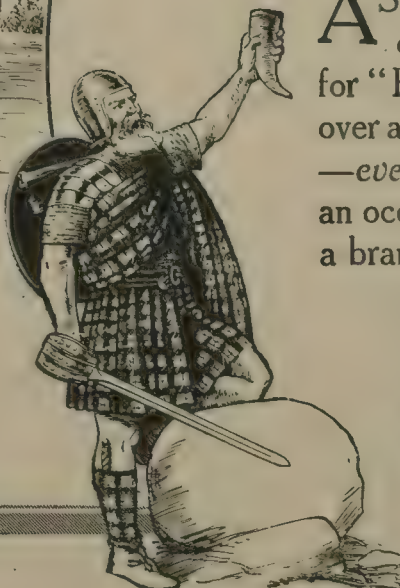
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## Belles of Bygone Days.

Letter from Miss Phillis Evander, of London, to Miss Chloe Pomeroy, of King's Hatton, Devon.

My Dearest Chloe, June, 1765.

How long do you continue your rustick pleasure? Positively I languish for your company. I have nothing but ill to say of the Countrie, since I find rustick pleasures but a melancholie distraction, and since Betty's



At Lady Paynting's Rout.

discoverie of a certain simple, it is no longer necessary for the shallowest Miss to seek a milkmaid's roses farther than a mile from St. James'. The dear child brings me secretly from the Apothecaries some ounces of a magical Wax called Mercolized, which has marvellously improved my complexion. At Lady Paynting's rout last night I had a thousand Beaux and was complimented by Sir Jeremy Jay, who is mighty difficult to please, on the freshness of my appearance. Shall I obtain some of the Wax for you, dearest Chloe? It works on a new Principle, by absorbing the outer cuticle, thus exposing and displaying to full advantage the unblemished skin beneath. Use it, child: 't is miraculous, but remember 't is my secret. I vow I will not touch cosmetics again. Write soon to your devoted

Phyllida.



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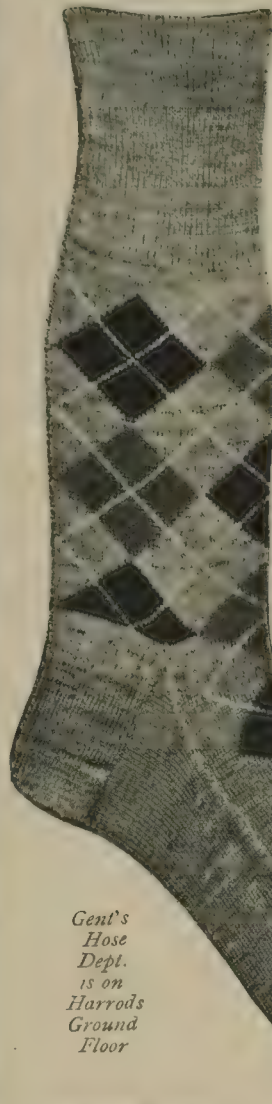
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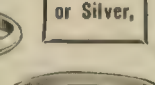
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## THE CHRONICLE OF THE CAR.

Are Reliability Trials Necessary? Even before the war we were told that racing and reliability trials had outlived their usefulness.

that there was nothing more to be learned from either. So firmly did this idea take root in the minds of those most nearly concerned, that such events as the Scottish trials and the Isle of Man races were effectually killed for the time being. True, there was a race in the island in 1914 and had the war not broken out shortly afterwards I am inclined to think the pendulum would have swung the other way and we should have seen a recrudescence of races and trials generally. At the time, I was one of those who opposed the current trend of thought, holding then, as I do now, that there will always be need of searching tests of design and construction until such time as absolute finality has been reached in both respects. Which is tantamount to saying that this necessity will continue to exist for all time, since there is no such thing as absolute finality in anything.

If anybody is inclined to dispute this line of argument, I would recommend him to study the results

of the Scottish Light Car Trial, which was conducted over a thousand and miles of the most severe routes in Scotland last week. At the moment of writing I have only seen the records of the first two days, but they are illuminating indeed, and are fully convincing of the fact that, so far as we from having attained the ideal in car-construction there are still multitudinous lessons to be learnt from trials of a severely competitive character. When we find that there are still cars which break their rear axles after four hundred miles of test and others that fall by the wayside by reason of troubles which ought to have been foreseen by their designers I think the case is proved for these public tests. I know that some will maintain that such trials as those conducted by the Royal Scottish A.C. are incomparably more

severe than the usage which cars are subjected to in the ordinary course of touring and town use. Indeed, I have heard it said that they are severe to the point of unfairness. I do not agree at all, because a long experience of such tests has convinced me that it is necessary, due regard being had to all the conditions to make these trials as severe as possible. The cars are all specially prepared with a due knowledge of what they will have to do; they are driven by the most expert drivers the competing firms can discover; yet they sometimes fail, and, if that is so, it is perfectly fair to assume that the weaknesses which cause these failures are such that they are bound to be demonstrated in ordinary use when the same cars come into the hands of the public not all of whom can by any means be classed among "expert" drivers or mechanics.

To come down from the general to the specific, it has lately been a subject for discussion whether or not the differential is necessary to the



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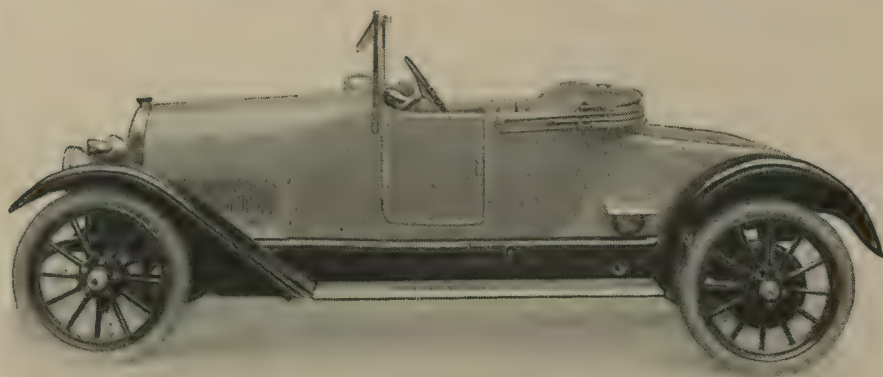
This Rolls-Royce car has just been supplied to Lady Bomanji, of The Willows, Windsor, and Bombay, by Messrs A. W. Gamage, Ltd., of Holborn. The body, by Messrs Hooper and Co., is their latest pattern enclosed-drive limousine, and very comfortable

small car. Personally, I have very decided opinions on this point, though I am not going to argue the matter here and now. We have seen long arguments from prominent designers, whose opinions must be treated with the utmost respect, taking both sides. Who is to decide, when such men as Mr. Coatalen and Mr. Granville Bradshaw take the diametrically opposite views they do, each backing his arguments with chapter and verse? To my way of thinking, the only practical answer is to be obtained through the medium of such public and unbiased tests as are provided by the Scottish Trial. It is too early to pass judgment yet; but I have been more than interested to read of certain results which seem to have emerged in connection with this problem of differential or no differential. This is only one aspect of the matter. There are many other problems upon which light is being shed by these trials and I am looking forward with considerable anticipation to the issue by the Royal Scottish A.C. of the usual comprehensive review of the results. It will be time enough then to attempt a comprehensive analysis of the lessons which will unquestionably have been learnt from a form of test which had outlived its purpose (!) more than ten years ago.

[Continued overleaf.]

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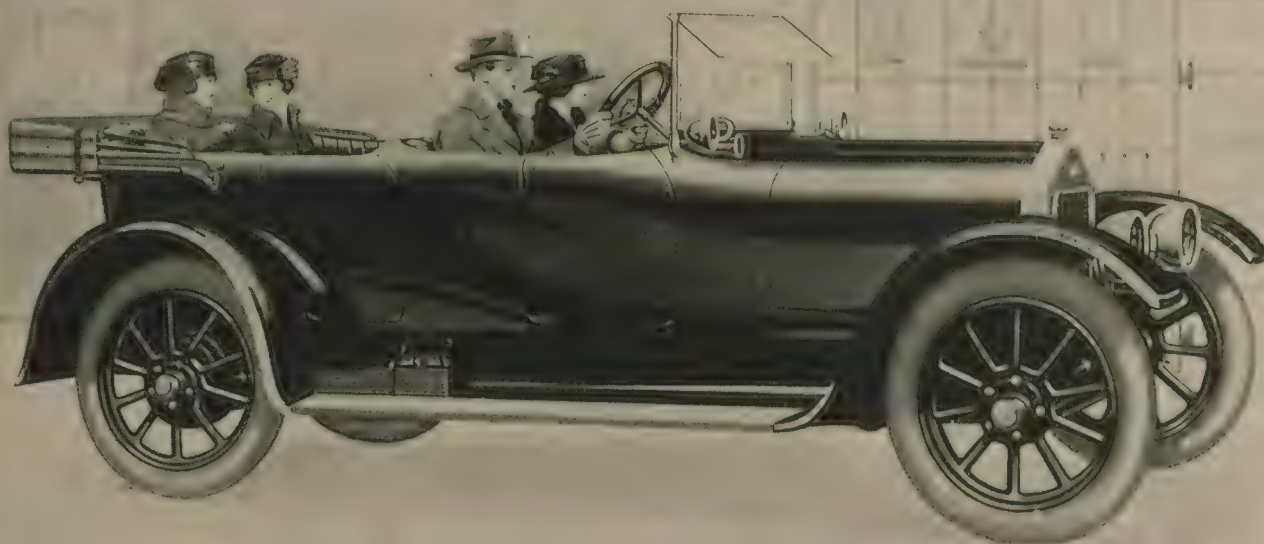
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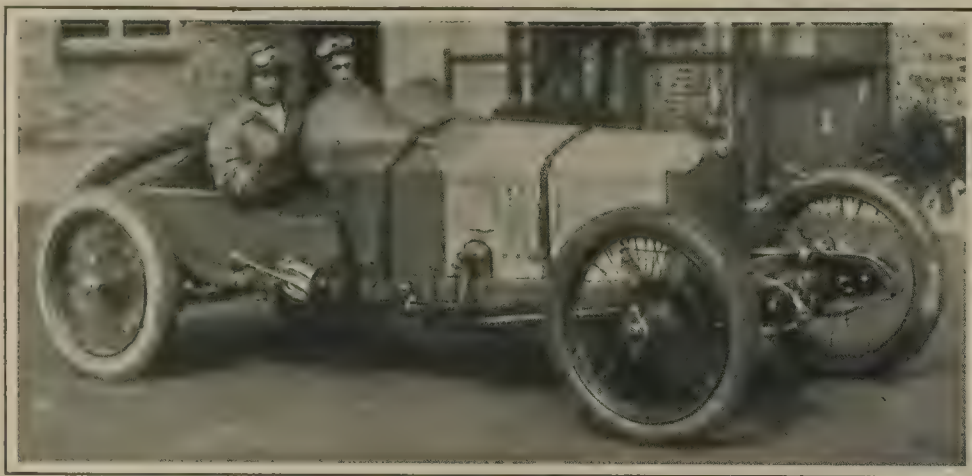
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**Hydraulic Shock-Absorbers.** Shock-absorbing devices are rather a hobby of mine, mainly for the reason that, as I have said before in these notes, I consider that in no case, however good the suspension of the car, can they fail to effect some improvement. In most cases the improvement will be very substantial, while in a great many their use is absolutely essential if the passengers are to travel in anything like reasonable comfort, to say nothing of the longer tyre and chassis life ensured by the use of some adequate device for taking up road shocks. Some months ago, when writing on the subject of shock-absorbers generally, I expressed a tentative opinion that the hydraulic type was, perhaps, not the best suited for use on small, light cars. This opinion was the result of a not very extended trial on a light car, in which no particular care would seem to have been expended on the adjustment of the shock-absorbers, and on a rather longer trial of one particular type on my own car. My views on the subject brought me a long and very courteous communication from the manufacturers of the Houdaille hydraulic suspension, in which, needless to say, those opinions were subjected to considerable criticism. The end of it was that I had my car fitted with a complete set of four Houdaille shock-absorbers, and have been using them ever since. At the same time, I have been at a good deal of pains to observe carefully the behaviour of other cars of similar type and weight when fitted with other types of shock-absorbing devices, particularly those which depend upon friction brakes for their effect, and have now arrived at some very definite conclusions. I may say at once that I was quite wrong in my deduction that the hydraulic type is not the best suited for small cars. It is all a matter of adjustment. You can make them anything, from the ideal suspension to something which falls very far short. What I have found is that if sufficient care is taken to make the very simple adjustments necessary (and they can be made in a couple of minutes for the complete set), the hydraulic type, of which the Houdaille is the outstanding example, is by far the best. There is a softness of action which is absent from the effect of the friction-brake type, which simply seems to stiffen the springs. The hydraulic permits the spring to flatten under shock and merely absorbs the recoil—a characteristic which I consider



A PROMINENT AND POPULAR MOTOR TRADER WHO IS TO BE A CANDIDATE FOR PARLIAMENT: MR. GEORGE MITCHESON.

Mr. George Mitcheson is well known in connection with the Albert car, and his company has recently acquired the sales concession for the Cubitt car, which, as the Albert has been for some time past, will in future be handled by the Service Motor Company, of 94, Great Portland Street, W. Mr. Mitcheson has Parliamentary aspirations, and intends to contest Burnley at the next General Election.



WITH MR. E. SWAIN AT THE WHEEL AND MR. A. W. BLACKBOROUGH AS MECHANIC: A THREE-LITRE VAUXHALL TOURIST TROPHY RACER.

excels by far the checking of the spring movement both ways. Thus one gets a sense of cushioned riding which is easily differentiated from the comparative harshness of the friction-brake type. Not that the latter is not quite good. It is; but it falls short of the other in a way that is not easy to describe in writing, but which can be appreciated immediately on practical test. There is nothing like an extended trial to convince one. I have now had these Houdailles on my car for some four months, in which I have travelled about as many thousand miles, as well as a considerable mileage on cars fitted with other types of shock-absorber. My deliberate conclusion is that the hydraulic type is quite definitely superior to the other, and I tender my thanks to Messrs. Houdaille for having given me the opportunity of proving my first opinion to be in error. I cannot be fairer than that.

#### The Sportsman's Cup.

I am sorry to hear from the R.A.C. that the race for amateur drivers, for the Sportsman's Cup, is not to be run during the Isle of Man Week. The reason is that there were not sufficient entries to make a race; and, in the circumstances, the Club has done wisely to cancel the event. After all, a race cannot be run on four entries, which was, I believe, the actual number received. It has been said that the probable reason for this paucity of entries was the expense which would have been involved in taking cars to the Island, and in remaining there for a fortnight. Personally, I should not think that this was

the main reason, though it is undoubtedly an expensive matter. I should say that the shortness of the notice given was more to blame. With all the goodwill in the world, it is difficult to get cars into shape in the time between the announcement of the event and the closing of the entries as the dates were arranged this year. Had it been definitely stated a month earlier that the race would take place, I know, as a matter of fact, there would have been several more entries. There is another matter, too. The Isle of Man is not the most accessible of places, and to have taken part in the race meant that one would have to give up at least a whole fortnight. There could be no running over for a day's practice and back to town next

(Continued overleaf)

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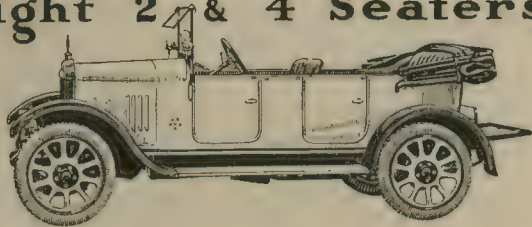
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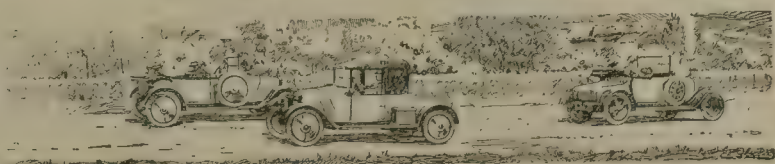
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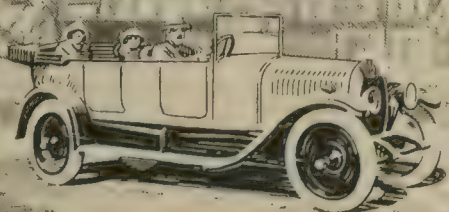
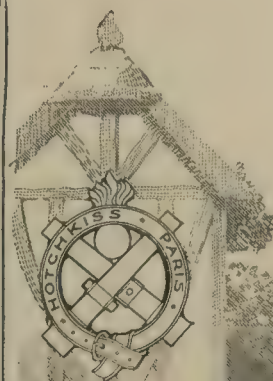
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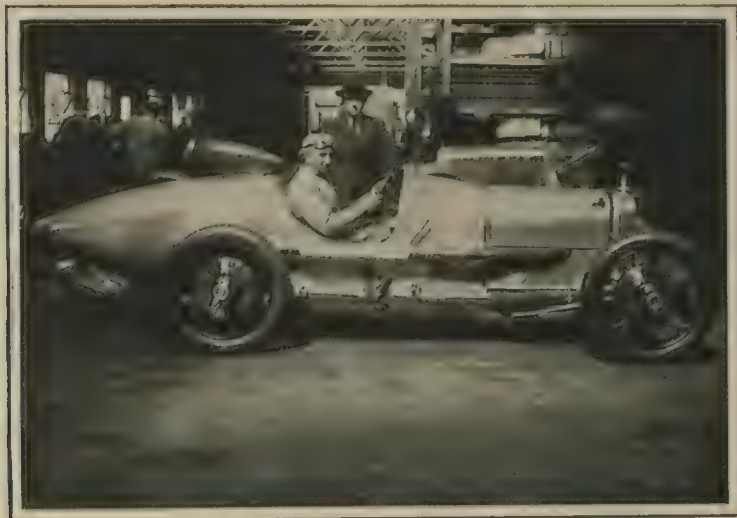
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Continued.

day. Which gives point to the argument I have urged for a long time past that the R.A.C. ought really to make a serious endeavour to secure permission to hold its long-distance road races over a circuit in England. There are several such circuits the use



A TWO-LITRE SUNBEAM GRAND PRIX RACING CAR: THE 1922 TYPE. Standing beside the car is Mr. Louis Coatalen, the designer, and at the wheel is M. Jean Chassagne, chosen to drive one of these cars in the Grand Prix.

of which would cause practically no dislocation of local traffic on race day, and where there is every reason to think such races would be welcomed for the sake of the sport itself as well as for the money that would be spent in the district. Will the Club not go into the question, with a view to holding its races in our own land next year, if that is at all possible?

**Future Legislation.** It is with more than a little satisfaction I hear that there is next to no probability of there being any new motoring legislation passed during the life of the present Parliament. It is quite certain that there will be no Bill introduced this year—and anything may happen by next. There is much in the recommendations of the Departmental Committee to cause the gravest disquietude to the decent, considerate motorist—particularly in the proposal to abolish the speed-limit and set up a new standard of penalties for dangerous driving. My views as to the treatment of the reckless and inconsiderate are sufficiently well known to the readers of these notes for me to be acquitted of any desire to show mercy to any of the type; but, as I have before urged, it is the careful and

considerate who always suffer, while generally the real road-hog goes scot-free. We are not too badly off as it is, and in the circumstances I think it quite for the best to allow the dog to sleep as long as he will. I, for one, will have no hand in his awakening.

Apropos legislation, I believe the Government does intend to bring in a Bill dealing with the question of vehicle-lighting in general. That is quite another matter from legislation affecting the use of the motor vehicle, and will be welcomed by all sensible road-users. I have no doubt there will be strenuous opposition from "vested interests" to any proposals for universal lighting, but there is every reason to believe that the Government mind is made up that the recommendations of its own Committee shall be the basis of the foreshadowed Bill.

#### C.A.V. Productions.

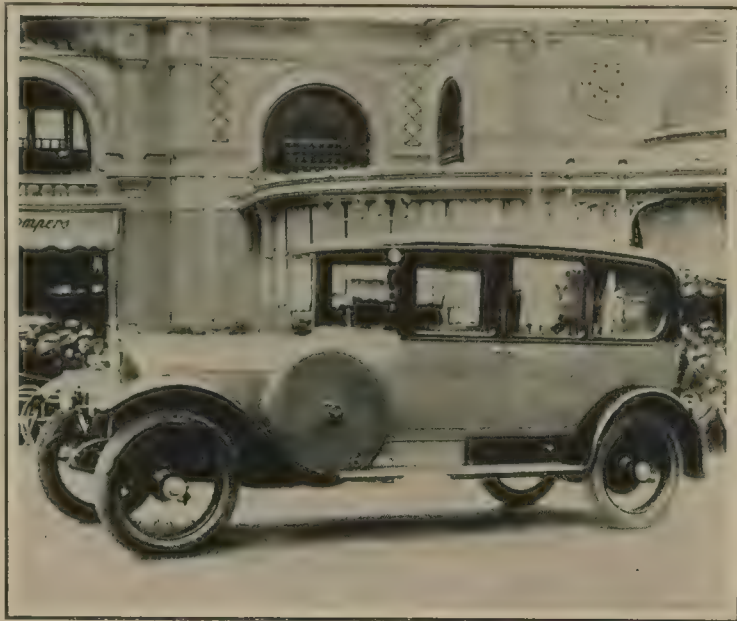
Messrs. C. A. Vandervell and Co., Ltd., announce

that, owing to the reduction of costs due to greatly increased production, they are now able to reduce the price of the popular C.A.V. horns to £3 3s. In addition, they will shortly have in production brackets that will greatly facilitate the fitting to the majority of cars by the user himself or by any agent. One of these brackets enables the horn to be installed under the bonnet of the Austin "twenty"; another is the "universal" type for other cars where there is room under the bonnet; and a third is for fixing to the foot-board of any car.

#### Cubitt Cars. Mr. George G. Mitcheson,

whose handling of the Albert car has made him a conspicuous figure in the motor world, has been entrusted with the entire selling rights of the Cubitt car for a period of years, and took over his new charge this week. He intends to form a new

company, the Cubitt Car Distributing Company, to market it, undertaking the duties of managing director, while continuing to act in the same capacity for the Service Motor Company, Ltd. Mr. E. H. Lancaster will be the technical director of the new concern, as he is of the Service Company. The two companies will work in conjunction with each other, though appealing to different buyers, one selling a light car and the other a high-powered type, and both will be mutually progressive. It is unlikely that any change in design or price will be made in the Cubitt, but it goes without saying that under the new direction its sales should be materially improved, and everything will be done to increase its attractiveness from year to year. This new commitment does not in any way affect Gwynnes, who



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manufacture the Albert, or the Service Motor Company. Cubitt cars will be produced at Aylesbury, Alberts at Chiswick; and 94, Great Portland St., W.1, will be the headquarters of both selling organisations.—W.W.

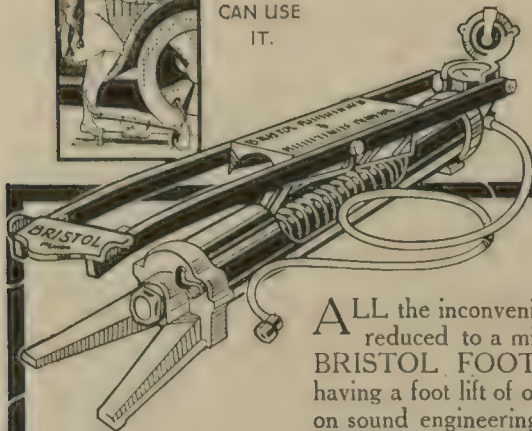
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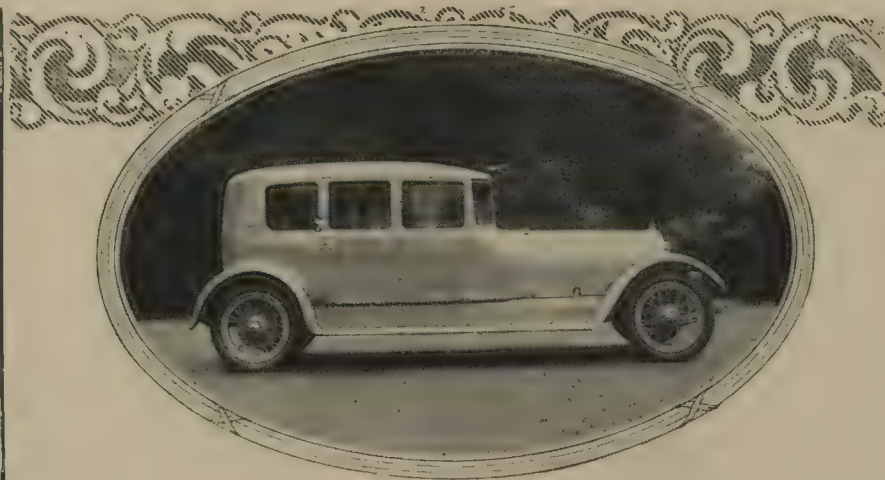
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## THE GRAMOPHONE WORLD.

THE portable type of gramophone is now very much in evidence, the bright sunny weather having brought them out in great force. In past years there had been evidence that portability was the one thing desirable, and so long as the resultant apparatus could emit sounds that bore some resemblance to gramophonic utterance, all was well. The ingenuity of the gramophone manufacturer, however, has not allowed this problem to beat him, and at the present time there are several portable instruments that are really fine reproducers. One of these small gramophones and a few picked records—not only dance numbers, by the way—can go a long way towards making an out-of-doors affair a successful one.

Certainly the idea that the use of the gramophone is confined to winter evenings has quite gone, and although popular records, particularly those of the latest dances, come first on the selling list, there is a steady demand for records of a less ephemeral type, and it is being recognised more and more that the modern gramophone can be a perfect entertainer.

The Gramophone Company's main catalogue has been rearranged this year, and for the first time it is really possible to see what has been recorded. In the old catalogue one found a number of headings without any particular relation to each other. The new one is a source of delight. It is cross-indexed, and one can look for a record under the name of the artist, the title of the composition, the particular type of piece (such as piano solo, etc.), or, if it be a classic, it will be found under the name of the composer. In the "Celebrity" section one finds short, biographical notes of each singer or player. It is a very pleasant publication, over which one can ponder in leisure moments, making discoveries, and noting them for future hearing.

The "semi-permanent" needles, although growing in popularity, still seem to be regarded with a certain amount of distrust, the opinion having been expressed that they injure the record. I have made very careful tests of the best kinds, and find that it is not so. Indeed, carefully used, they cause less wear than the ordinary steel point. By the time a twelve-inch record has been played through, a steel needle has worn very perceptibly, and tends to sink into the record-grooves, causing considerable friction on the walls of the grooves, and consequently on the delicate "sound waves." The semi-permanent needle is made with a filament of a constant diameter, so that, although it wears down in time, it always retains the same relation to the groove in which it is running.

Naturally, such a filament is rather delicate, and therefore this type of needle must be used very gently. It does not do to "bang" the sound-box down on to the record. When using semi-permanent reproducing points, such as the "Tungstyle" needles, bear this in mind, and you will get excellent results. The tone is very good, and, as for endurance, I have played so many records with one point that I have lost count.

Record storage becomes a serious problem as one's collection grows. I find that storage albums are the least trouble, and I make a practice of numbering each record as I get it. New records are filed into the albums in the next vacant spaces, and an alphabetical index book of the records is kept. It is a good idea to do a little cross-indexing, to show the record under the artist's name as well as under the title of the composition. Only by some such systematic method can a really large collection be kept.



THE GRAMOPHONE AS A MOBILE ENTERTAINER: THE LATEST "HIS MASTER'S VOICE" PORTABLE MODEL.

This machine, the latest "His Master's Voice" portable gramophone, is finished in black leather, has a dropping motor board, and is built on the principles of the larger instruments. The tone, for so small a gramophone, is remarkably rich and full.

## JUNE RECORDS.

There is plenty of choice for the music-lover on the latest lists to hand. "His Master's Voice" gives us a most varied selection. A vigorous reading of Wagner's early and rather bombastic "Rienzi" Overture, played by the Symphony Orchestra, under Albert Coates, makes a strong contrast with the "Dream Pantomime" and "Witches' Ride" from Humperdinck's "Hansel and Gretel," these last being played by the British Symphony Orchestra,

with Adrian Boult conducting. They are excellently recorded. A new Chaliapine record, "Still is the Forest," from Moussorgsky's "Songs and Dances of Death," is superb. The late Enrico Caruso figures on this list with one of his last records, a characteristic Neapolitan song, "L'Addio a Napoli." A delightful duet from "Don Pasquale" ("Vado, corro"), sung by Bori and De Luca, is a fine example

of finished singing, and the young Italian baritone Renato Zanelli has recorded a tuneful number, "Dans mes Voyages," from Planquette's evergreen light opera, "Les Cloches de Corneville."

Of interest, too, is Edna Thornton's fine double-sided disc of two solos from "Samson and Delilah," sung in English. Kreisler's transcription for the violin of Grieg's "To the Spring," is a trifle for an artist of such powers, and is, of course, delightfully played. Moisevitch contributes two small pianoforte solos by Delibes and Moskowski, which are examples of the recent improvement in the recording of this instrument. There are also some extremely good dance numbers, to please the youthful and energetic.

The "Columbia" Company are also doing some remarkably good orchestral recording. Their latest list shows the final parts of the "Siegfried Idyll," played by the London Symphony Orchestra, under the direction of Albert Coates; and Sir Henry J. Wood; and the Queen's Hall Orchestra has recorded "The Entry of the Gods," from the "Rhinegold," the reverse side of the disc being devoted to the impressive "Judex," from Gounod's "Mors et Vita." Pablo Casals plays the Allegro from Boccherini's 'Cello Sonata in A, magnificently, and the list is rich in popular numbers and dance items.

The "Vocalion" recent issues are chiefly remarkable for the records of pieces played on the new "Duplex-Coupler" pianoforte. The soloists are Max Pirani and Winifred Christie, both of whom have mastered the special technique of the new instrument. The results as rendered by them are most interesting, the Bach numbers in particular being very demonstrative of the effects to be obtained on this double keyboard piano, which, as the records show, can also be used as a harpsichord.

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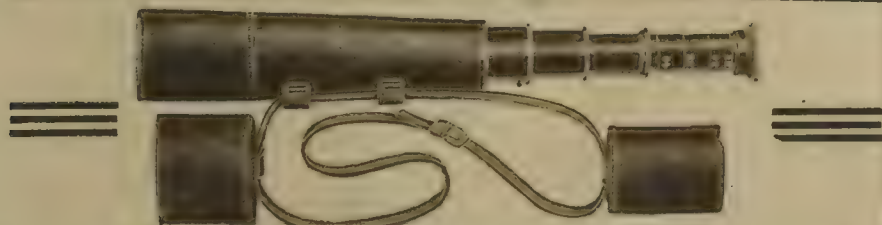
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"He never put off doing a thing."  
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## A PRINCE IN MAÑANA-LAND.

"THERE is an ancient proverb to the effect that *"les extrêmes se touchent."* Under the cold, pale-golden light of the midnight sun, amid the snowy heights and huge calving glaciers of Spitzbergen; here,



A BATTLEFIELD MEMORIAL TO GALLANT YORKSHIRE AND DEVON MEN: THE MONUMENT AT HAVRINCOURT TO THE 62ND (WEST RIDING DIVISION) UNVEILED BY GENERAL BERTHELOT.—[Photograph by Central Press.]

as chance would have it, first arose the thought that Sweden, too, should take some part in the "discovery" of Central America, as regards the culture of those ancient peoples who lived and dwelt on the rocky promontory between two mighty continents; "and that our country ought, in other ways as well, to be brought into closer contact with the rich territories which divide the ever-rolling waters of the Atlantic and Pacific Oceans."

Thus Prince William of Sweden, in the words prefacing his "Between Two Continents," notes of a tour made in Central America in 1920.\*

\*"Between Two Continents." By Prince William of Sweden. (Eveleigh Nash and Grayson; 15s. net).

By ill-luck, two of the men of science who were to have accompanied the little expedition fell by the way; and, as a natural result, the leader's book is more of a layman's than he would have wished it: a record of things seen rather than of things discovered. So far as the general reader is concerned it is none the worse: as a pleasant, gossiping "diary" it will interest and, at times, illuminate, for its royal author has a fully developed bump of observation, well served by an easily flowing, witty pen.

The best of the matter is that which concerns Guatemala, then under Cabrera, since replaced by the honest, patriotic Don Carlos Herrera.

The turn-over was arranged in due form. Congress declared, amongst other things, "that the actions of President Manuel Estrada Cabrera were suggestive of insanity, and, in consequence, ten medical men should be deputed to go to La Palma and investigate."

"The ten departed willingly enough, but being aware that to execute their instructions would have been to put their own necks in a noose, they wisely preferred to stop at the next street corner, smoke a cigarette and discuss the weather; returning later to the Congress with their decision: perfectly correct, the old man's mad, sure enough."

"'Good!' cried the assembly. 'Then we depose him.'"

That did not prevent the "old man" putting up a fight, but it did not last long, and he surrendered on judicious and, to him, eminently satisfactory terms.

The whole affair was of the *opéra-bouffe* order; but this, at least, was to be expected of a Republic whose soldiers are "volunteers" only in the Press Gang sense.

"The pay of the army rarely penetrates further than to the generals; the rank and file go about in rags and beg. A soldier short of cash will not hesitate to sell his ancient gun and cut himself a wooden staff instead. Proper uniform is a luxury peculiar to the larger towns; in the villages, a bit of facing or a stripe tacked on to the usual dirty shirt is the sole distinguishing mark. Army boots are non-existent, but the army fights as well on its bare feet." There is a general to about every hundred men.

Shrewd commentary. And there is much more; with many a story of various mañana-lands. At San Miguel there was a cinema show: "when, twice a

week, the pictures reeled off their shaky, second-hand films from the beginning of the century, all the remaining lights of the town went out, the motor being incapable of providing power for both."

In the same place iron hooks were the only furniture of a house placed at the party's disposal. These were for the slinging of hammocks—beds being altogether unknown in this province. "The inhabitants not only sleep in hammocks; their birth, marriage, and death take place in the same, and the only handicraft which really attains the rank of an art is the netting of these hammocks—in various patterns and of the tiniest mesh."

Such by way of introduction to Prince William's book: it was a happy thought to translate it.



FRENCH CHILDREN CARRYING WREATHS FOR A BRITISH WAR MEMORIAL IN FRANCE: HEADING THE PROCESSION TO THE UNVEILING CEREMONY IN THE WAR-STRIKEN VILLAGE OF HAVRINCOURT.

A monument to the memory of men of the 62nd (West Riding) Division who fell in the fierce fighting at Havrincourt, near Arras, in 1916 and 1918, was unveiled on June 7 by General Berthelot. General Wigham, who commanded the Division, and the Lord Mayor of Leeds were present, with many British and French ex-Service men. The 62nd Division included the West Yorks Regiment, Duke of Wellington's, York and Lancaster, K.O.Y.L.I., and the Devons.

Photograph by Central Press.

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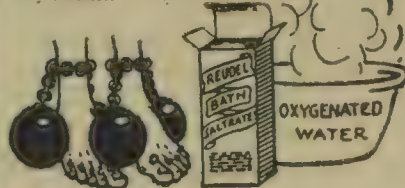
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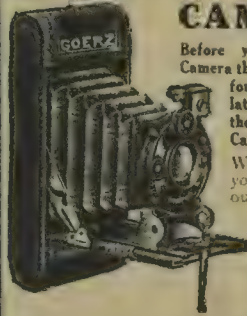


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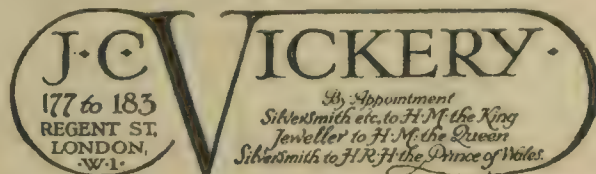
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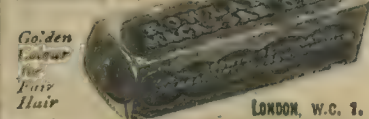


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## THE PLAYHOUSES.

## "THE DOVER ROAD," AT THE HAYMARKET.

MR. MILNE is getting quite Barrie-ish—but with a difference large enough not to make us regret his raiding of the frontiers of faery. One character at least in his quaint tale of "The Dover Road" he has borrowed from that realm, and might well be considered only to have anticipated Sir James Barrie in appropriating. This is the fantastic Mr. Latimer, an elderly country-house Puck who spends his days apparently in waylaying eloping couples and having them entertained at his expense while he subjects them to a sort of cure. In Mr. Milne's play the fairy host's task is rendered easy by his having two couples on hand at the same time—a peer and his wife running off with their respective lovers almost simultaneously, and the quartette therefore meeting on his premises. There is only one actor on our stage whom one could think of in connection with the part of Mr. Latimer, the man who did so much for "The Great Adventure" and for "If," and Mr. Milne has got him: lucky in all his cast, he is most lucky in securing Mr. Ainley. For here, though he has some bulk to carry now, is an actor with a touch that is fairy-light and the gayest sense of humour, a man of presence who can be impish without looking ridiculous, can say the most audacious things with a complete air of breeding. Only less happy a study than Henry Ainley's Mr. Latimer is Mr. Allan Aynesworth's portentous butler, his stride Gargantuan, his impassivity alarming, his words so rare that when they come you listen for them in breathless suspense. The quartette of runaways are represented by Mr. John Deverell, Miss Athene Seyler, Miss Nancy Atkin, and Mr. Nicholas Hannen. The last-mentioned has some delicious moments of fun; and though Miss Seyler has had better parts than here, it is a perfect joy to watch her Eustasia cosseting her men or reading a page of Gibbon. In Miss Atkin, who plays the self-possessed modern type of girl, we meet with a young actress of promise, and Mr. Milne is once more in luck.

## "QUARANTINE," AT THE COMEDY.

The frustration of an elopement has always been a favourite theme with our writers of comedies, but usually the business is done by a third party intruding

on the runaways and refusing to budge. In Miss Tennyson Jesse's variant on the formula, "Quarantine," the eloping pair only meet when the voyage they contemplated sharing is over and the married woman's place has already been taken in the man's affections as well as his company by an unmarried girl cousin. Really that meeting between the philandering Tony Blunt and reckless Dinah Partlett on the

being established at the only bungalow. In cold-blood, of course, you could not believe in the story for a moment, but Miss Jesse carries it through with sufficient wit, sly fun, and high spirits. Mr. Owen Nares can do better things than play the philanderer, but he does what is asked of him brightly enough. Miss Edna Best recommends herself, of course, by a pretty ingenuousness in the heroine's rôle, but her talent is much too young at present to bear the weight of a whole comedy, and there is better acting from Miss Louise Hampton and Mr. Stafford Hilliard in minor parts

## "POMP AND CIRCUMSTANCE," AT THE DUKE OF YORK'S.

Coming so soon after his "Faithful Heart," Mr. Monckton Hoffe's new play is a sad disappointment. Not only is the tone of his "Pomp and Circumstance" as disagreeable as that of the earlier piece was charming, but its technique is all at fault with a variety of dropped threads and other signs of slovenly workmanship. Its key scene, in which the much-advertised bed figures, shows a wife masquerading as co-respondent with her own husband in the flat episode that is to secure her her divorce, and in this room at three o'clock in the morning we are to suppose a young girl has hidden herself, on whose liking for him the husband has been persuaded to practise so as to provoke his bored wife's jealousy. Who cares whether the reformed crook of a husband and the shrew of a wife come together or not? Who can pardon the low trick of playing fast and loose with an innocent girl's feelings? The acting, also, to help such a plot, should have been light, airy, rapid. But Mr. Robert Loraine's husband is heavily romantic, and Miss Irene Browne supplies too nearly an imitation of Mrs. Patrick Campbell in an Ibsen rôle. The refreshing performance is that of Miss Ursula Millard as the ungenerously treated girl secretary.

On the page illustrating rare stamps from the Royal Philatelic Society's Exhibition, in our issue of June 10, we regret to find that the descriptions of three of the subjects (Nos. 13, 14 and 15) were inadvertently transposed. The correct descriptions are: (13) A fine block of early Brazilian italic numeral stamps; (14) An English experimental stamp; (15) One of the rare Hawaiian "Missionary" stamps of 1851, value £300; the two cents of this issue has fetched nearly £4000.



THE 1000-GUINEA GOLF TOURNAMENT AT GLENEAGLES: (L. TO R.) EDWARD RAY (RUNNER-UP), ABE MITCHELL (WINNER), GEORGE GADD, AND A. COMPSTON (SEMI-FINALISTS).

Abe Mitchell (North Foreland) won the "Glasgow Herald" 1000-guineas golf tournament at Gleneagles, for the second year in succession, on June 10, beating E. Ray (Oxhey) by two holes up and one to play. The winner received £200, the runner-up £100, and there were many other money prizes. In the semi-finals Ray beat A. Compston (North Manchester) by 2 and 1, and Mitchell beat G. Gadd (Roehampton) by 3 and 2.

one hand, and Mrs. Josephs, done out of her adventure, or "saved," as Dinah would have it, and therefore seething with anger, on the other, is the one supremely piquant situation in Miss Jesse's play. The rest, once man and girl are set on board ship and conceived by everyone there to be a honeymoon couple, is all according to rule. The pair must fall in love, of course. The inflammable Tony must have time to forget one woman for another; so the author hits on the device of stopping the boat at a quarantine station, where the passengers insist on the supposed honeymooners

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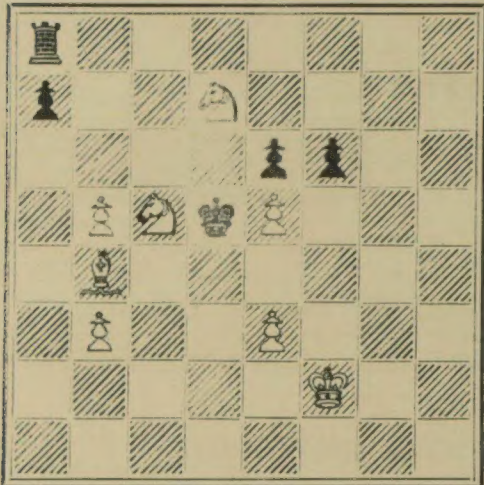
CHess.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

CORRECT SOLUTION OF PROBLEM No. 3879 received from H F Marker (Porbandar, India); of No. 3880 from Henry A Seller (Denver, U.S.A.); H F Marker, and Casimir Dickson (Vancouver, B.C.); of No. 3881 from James M K Lupton (Richmond); of No. 3882 from E M Vickers (Norfolk), Senex, J Simpson (Manchester), James M K Lupton, Colonel Godfrey (Cheltenham), and P W Hunt (Bridgewater).

CORRECT SOLUTIONS OF PROBLEM No. 3883 received from Albert Taylor (Sheffield), H W Satow (Bangor), J Paul Taylor (Leominster), H G Glossop, P W Hunt (Bridgewater), E G B Barlow (Bournemouth), Major R B Pearce (Happisburgh), A W Hamilton-Gell (Exeter), and G Stillingfleet Johnson (Cobham).

PROBLEM No. 3884.—By Mrs. W. J. BAIRD.  
BLACK.



WHITE.  
White to play, and mate in three moves.

CHess BY CORRESPONDENCE.

Game played between Mr. A. H. HYDE, Birmingham, and Mr. J. F. WILKINSON, Alexandria, Egypt.

(Ruy Lopez.)

WHITE (Mr. H.) BLACK (Mr. W.)  
1. P to K 4th P to K 4th  
2. Kt to K B 3rd Kt to Q B 3rd  
3. B to Kt 5th P to Q R 3rd  
4. B to R 4th Kt to B 3rd  
5. Castles Kt takes P  
6. P to Q 4th P to Q Kt 4th  
7. B to Kt 3rd P to Q 4th  
8. P takes P B to K 3rd  
9. P to B 3rd B to K 2nd  
10. R to K sq Q to Q 2nd  
11. B to B 2nd

White might have tried for Zukutort's trap by Kt to Q 4th. If then, 11.—Castles; 12. Kt takes B—Q takes Kt; 13. R takes Kt, wins. Perhaps it was too transparent for correspondence chess.

11. P to K B 4th  
12. P tks P(en pass) Kt takes P  
13. Kt to Kt 5th B to B 2nd  
14. Kt takes B K takes Kt  
15. B to Kt 5th Q R to Q sq  
16. Q to B 3rd Q to K Kt 5th  
17. Q takes Q Kt takes Q  
18. B takes B Kt takes B

By these exchanges the position has been greatly simplified, and its legitimate issue should be a draw.

19. Kt to Q 2nd P to K R 3rd  
20. Kt to Kt 3rd R to Q 3rd  
21. Q R to Q sq Kt to K B 3rd  
22. R to K 2nd R to K 3rd  
23. R takes R K takes R  
24. Kt to B 5 (ch) K to Q 3rd  
25. P to Q Kt 4th Kt to Q 2nd  
26. Kt to Kt 7 (ch) K to K 3rd  
27. P to Q R 4th R to Q Kt sq  
28. R to K sq (ch) K to B 3rd  
29. Kt to R 5th R to Kt 3rd  
30. P takes P P takes P  
31. B to Q 3rd Kt to K 4th  
32. B to K 2nd Kt to B 5th  
33. R to Q R sq R to R 3rd

WHITE (Mr. H.) BLACK (Mr. W.)  
34. K to B sq P to Q B 3rd  
35. B to Q 3rd  
White here offered a draw, which was refused, and we agree with Black in thinking he possessed an advantage which justified that decision.

35. Kt takes Kt  
36. R takes Kt R takes R  
37. P takes R Kt to Q B sq  
Black's opportunity lay in the rapid concentration of his strength on the Queen's side, and he ought to have brought his King into the foremost of the fighting line at K 4th

38. P to K B 4th K to K 3rd  
39. P to K Kt 4th K to Q 3rd  
40. P to K R 4th K to Q B 2nd  
41. K to K 2nd Kt to Q 3rd  
42. K to K 3rd Kt to Kt 2nd  
The last half-dozen moves of Black indicate he has lost his grip of the game, and enable White to turn the tables in an unexpected way. The ending was one that required expert judgment and practised skill for its successful handling.

43. P to K B 5th Kt to Q B 4th  
44. P to K Kt 5th P takes P  
45. P takes P K to Q 3rd  
46. B to B 2nd Kt to R 3rd  
47. P to B 6th P takes P  
48. P to Kt 6th K to K 2nd  
49. K to Q 4th Resigns  
A long campaign. The game given above has taken 24 years to play, and is the latest of a series of 63 that have been conducted by the same two antagonists over a period of 35 years. This puts the longest recorded war in the shade, and in any case we take it to be without precedent in correspondence chess.

SOLUTION OF PROBLEM No. 3882.—By Mrs. W. J. BAIRD.

WHITE BLACK  
1. P to Q 4th P takes P  
2. R to B 5th (ch) K to K 3rd  
3. B to Q 7th mate.  
If Black play 1. K to K 3rd, 2. B to Q 7th (ch) etc.; and if 1. P to B 5th, 2. P takes P (ch) etc.; and if 1. Any other, then 2. P to B 4th (ch) etc.

"The Beginner's Book of Chess," by F. Hollings. This is a second and enlarged edition of a very unpretentious little book, whose value is altogether out of proportion to its size. So admirable is it as an introduction to the game that a copy of it should be included as a matter of course in every box of chess-men sold, and we have the greatest pleasure in making a present of the idea to any enterprising manufacturer who wishes to push the sale of his wares in this direction. The box and the book together should sell freely, and would provide an admirable incentive to the learning of the game.

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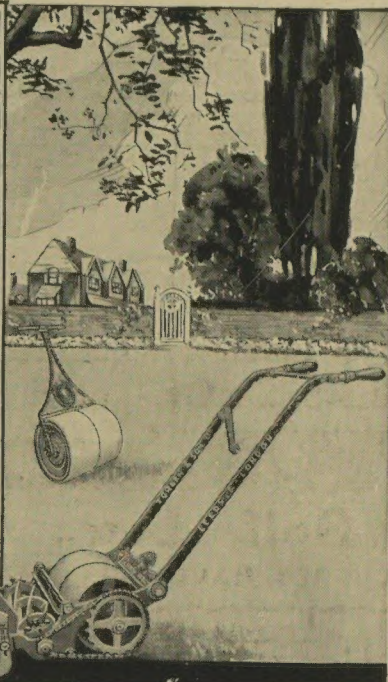
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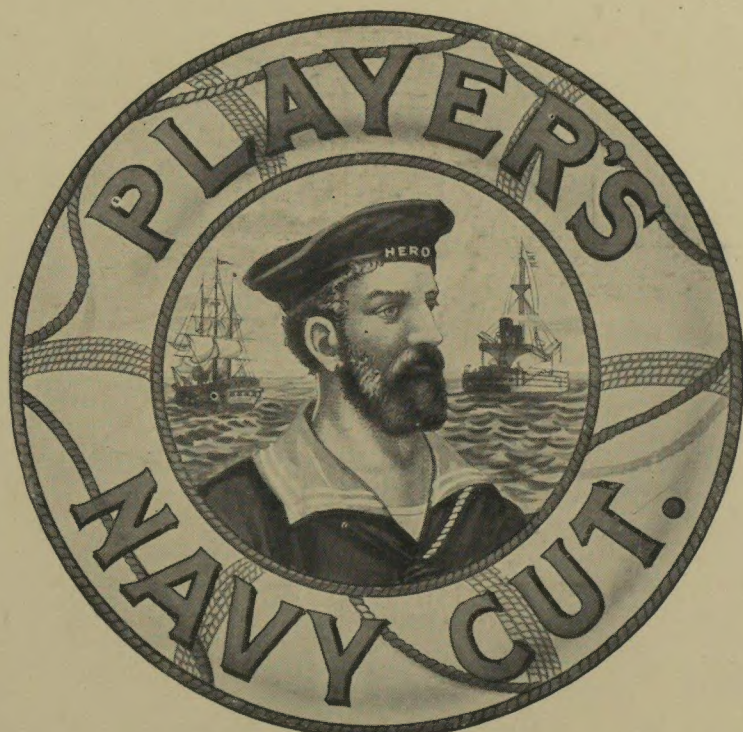
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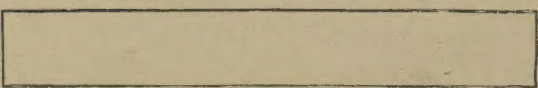
naturalists call a fiery dragon." He might, of course, if there were such a beast!

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